Formal Functions in Menuets by Mozart, Part 7: Contemporaries and Successors, 1780-1828

David Neumeyer
Professor Emeritus of Music
The University of Texas at Austin

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Abstract:

This final essay in the Mozart series charts formal functions (after Caplin) in named menuets written by other composers during the last ten years of Mozart's life, 1780-1791, and by three composers active in Vienna thereafter, through the death of Schubert (1828). The repertoire includes menuets by Carl and Anton Stamitz, Franz Joseph Haydn, Luigi Boccherini, Giovanni Viotti, and Adalbert Gyrowetz, and several others. The three later composers are Beethoven, Hummel, and Schubert. Concluding comments return to questions of musical form theory.

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Bibliography

Introduction

1.1. Mozart series, parts 1 - 6

I recently published the following essays on the Texas Scholar Works platform:

1. *Formal Functions in Menuets by Mozart, Part 1: Orchestral Works and Independent Sets*: link
2. *Formal Functions in Menuets by Mozart, Part 2: Sonatas and Chamber Music*: link.
3. *Formal Functions in Menuets by Mozart, Part 3: A Comparison with Johann Christian Bach*: link.
4. *Formal Functions in Menuets by Mozart, Part 4: Older Contemporaries, to 1770:* link.
5. *Formal Functions in Menuets by Mozart, Part 5: More to Theoretical Issues:* link.
6. *Formal Functions in Menuets by Mozart, Part 6: Contemporaries, 1771-1780:* link.

1.2. This essay (part 7)

The chronological sequence is completed in this essay, which is broken into two sections: the period of the last decade of Mozart's life, 1780-1791, and the succeeding generation, or 1795-1828 (year of Beethoven's first published dance collection and year of Schubert's death, respectively). The method is the same as in preceding parts: analyze the first strains of named menuets in a variety of compositions and collections. As before, the files were acquired opportunistically, almost all from IMSLP, but with a view to covering a range of composers, well-known and nowadays less well-known, and also collections and compilations intended for pedagogical, social dance, or other performance use.

In previous essays of this Mozart series, I have provided thorough, if by no means always 100% exhaustive, documentation in the form of score excerpts, some of them annotated. In this essay, the section for 1780-1791 will be sharply abbreviated, largely because little changes from the previous decades in terms of the mix and proportion of theme types. (Information on theme types is available in Table 1.) On the other hand, since the generation of Beethoven, Hummel, and Schubert is the chronological endpoint of this project and of course the composers are very well known, for them I have decided to provide much the same level of documentation as in earlier essays in this series. (Information on theme types is available in Table 2.) A certain breadth of repertoire coverage is assured in that all three—not just Schubert—wrote and published music for social dance use, as well as including "art" menuets in their concert or salon works. In Beethoven's case, I have restricted the work to early dance collections and a few early sonatas. For Hummel, I have included the several sets of dances for the Apollo Saal but only one concert work. For Schubert, I have tried to include all named menuets, whether they are independent pieces or gathered in collections, to which I

have added a few early symphonies and quartets.

After about 1790, everything changes for menuet history, as by this time a trend that had started no later than the early 1780s—earlier in Mozart—comes to dominate, and named menuets often sound very little like traditional menuets and much more like what became known as German dances (deutsche Tänze) or like Ländler (as Meredith Little notes, Ländler figures were also incorporated into the menuet around this time; "Menuet," §1).[1] As Litschauer & Deutsch note, "in Vienna the menuet was danced till the beginning of the nineteenth century, after which it was displaced by the ever more popular German dance and Ländler" (1997, 31),[2] although as late as 1830 dance instructors and critics continued to extol the menuet's virtues for ceremony (processionals) and grace or aristocratic good taste (in contradistinction to the middle-class contredanse or waltz) (36-37).

It should also be noted that the traditional practice instituted at the court of Louis XIV was that "the minuet was danced by one couple at a time while the rest of the company watched and appraised their accomplishment" (Little, "Menuet," §1). Not long after the King's death this practice changed, so that more than one couple—later in the century quite a few more—usually danced at once, after which the whole assembly went to the floor for contredanses. It was presumably a similar practice that prevailed in the most elevated public balls in the Apollo Saal, a huge multi-roomed complex that could easily handle more than 1000 celebrants at a time, and for which Hummel wrote his collections, which begin with a series of menuets, then proceed to a series of Deutsche.

In salons and private homes, it was common to do the menuet as a group dance by no later than the 1770s—that is to say again that the lines between the traditional menuet and the contredanse and the waltzing dances was beginning to blur under the pressure of the practices of dancers (as opposed to the *Diktat* of instructors, theorists, and the most formal social settings). On this topic, but mainly with reference to the waltz, I wrote the following in a post to my blog Dance and Dance Music, 1650-1850:

> The confusion of menuet, Ländler, and Deutscher Tanz [German dance] was at its highest in the first quarter of the 19th century. The dances were still easily distinguishable but the musics for them were not. The music of menuet and German dance had begun to intersect substantively in the 1780s at the latest, as we know from the symphonies and chamber music of Haydn, Mozart, and their contemporaries. In the trios of their menuet movements—especially with Mozart—the distinctive figures of the violinistic

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[1] By the same token, Ländler figures began to be incorporated into the contredanse in the 1760s. The *contredanse allemande* then found its way back to Vienna around 1770.

[2] Elsewhere Litschauer notes that the menuet was danced at the beginning of formal balls in Vienna into the early nineteenth century, but was often criticized for its "boring pitter-patter" (Litschauer 1989, IX).

> Ländler were also sometimes heard, though these can be hard to distinguish from a general pastoral affect.
>
> After 1800, things became much worse, a key figure demonstrating that change being Schubert, who is known to have used the label Ländler, Deutscher Tanz, or Walzer in different copies of the same piece. (Publishers were no help in this regard, either.) Walzer was the generic later 18th century term for "turning dances," which included both Ländler and Deutscher Tanz even though their steps, figures, and tempi were quite different. As things stood around 1815, the music of the Ländler was usually quieter and slower than the Deutscher Tanz and preserved more of the traditional figures, where the Deutscher Tanz usually still sounded like the hybrid type of the 1780s. Only in the 1830s, when the tempo of dances generally sped up did the distinction largely disappear and pieces were almost always called Walzer.

The uses of the menuet for social dance had essentially disappeared by the time of the Congress of Vienna in 1815—a conference as famous for its waltzing as for its political decisions—and the menuet's longstanding practical uses for compositional and performance pedagogy quickly declined as well. Litschauer & Deutsch do observe that, since "the functionality of Schubert's menuets appears entirely uncertain, one can [perhaps better understand them] serving primarily as 'compositional sketches'" (1997, 32).[3] Another way to say this is that Schubert may very well have assumed from the beginning that his model was the "art menuet" rather than the "dance menuet."[4]

To this point, Litschauer & Deutsch relate a reminiscence of Schubert's friend Josef von Spaun.[5] Here we find a great deal of sentiment about art, but none about utility for dance:

> In 1812 [at the age of 15], Schubert composed 12 menuets and trios, which were of exceptional beauty. He was very pleased with them. He entrusted them to me, the first time he ever allowed a score out of his hands. I showed the pieces to knowledgeable musicians and all found them extraordinary. Schubert then

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[3] The same has been said, though not convincingly, about Schubert's waltzes. For more information, see my essay *Dance and Dancing in Schubert's Vienna*: link.

[4] Tilden Russell asserts the distinction between "dance menuet" and "art menuet"—and their divergent trajectories aftet 1750 especially—as foundational to an understanding of the history of menuet and scherzo in instrumental music after 1780 (1983, iii, 3).

[5] The accounts in Spaun's reminiscences, published during the romanticizing period of the "Schubert craze" in the 1860s, are of varying reliability, but this one does fit with other acquaintances' descriptions of Schubert's personality.

> lent the manuscript to various people, and it disappeared from sight—no one could recall who was the last to have it. Schubert was very upset about this; indeed, he was so annoyed that he refused to rewrite them; he kept delaying the work so long that eventually he forgot about it. (quoted in Litschauer & Deutsch 1997, 32; my translation)

Despite all these changes, the reader will note that the number and balance of theme types changes little for the "successor" generation. For the decade 1780-1791, Table 1 shows 34 periods, 26 sentences, 39 galant themes, and 6 presentation + consequent themes. For Beethoven, Hummel, and Schubert—in Table 2—the numbers are 69 periods, 55 sentences, 53 galant themes, and 20 presentation + consequent themes. For further discussion and comparison of the various tables in this Mozart series, see §§4.1 and 4.2 below.

TABLE 1

Legend:
Period, sentence, galant, and pres-cons are 8-bar themes
Galant = Caplin's antecedent + continuation
Pres-cons = presentation + consequent
10, 12, or 14-bar galant = antecedent + continuation enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). The 10 to 14-bar periods are listed here but are not included in the tallies.
10, 12, or 14-bar sentence = sentence enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). The rare 10-14-bar presentation + consequent themes are listed here but are not included in the tallies.
16 bar theme = 16-bar periods and sentences without distinction. Themes or form sections of greater length (17-24 bars) are included and named in this column; but they do not figure in the tallies for the running totals. This is consistent with my method of counting Mozart's menuets in the essays of Parts 1 & 2.

Note: For all composers except Haydn, see Sources List for links to scores.

Composer (or title), composition	**Theme in the first strain**						
	Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14-bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
Haydn, quartets 1780s, op. 50 to op. 64	5	3	7	4	6; 2 10-bar periods; 2 12-bar periods; 1 14-bar period	3	1
Haydn, symphonies 1780s, nos. 74-96	12	2	6	0	2; 3 12-bar periods; 2 14-bar periods	2; 14-bar p+c	1; 18-bar sentence; 20-bar period
Noferi, dances (see sources list)	1	0	0	0	2		

Composer (or title), composition	**Theme in the first strain**						
	Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
Boccherini, keyboard trios; string trios	2	3	5	0	2	0	2
Pleyel, sonatas and quartets	3	0	3	2	10-bar period		
A. Stamitz, 6 flute duos, op.3	0	1	1	0	3		1
C. Stamitz, 6 duets, op. 27	1	2	3	0			
Pleyel, 12 menuets	8	3	6	0		1	
Cordeiro da Silva, 12 minuets	0	4	0	0	1; 2 14-bar periods	1	4
Kirnberger, Recueil . . .	0	1	0	0	12-bar period		
Viotti, violin sonatas, op. 4	0	0	0	0	1		
Gyrowetz, quartets; symphonies	2	5	7	0	2	0	2; 20-bar sentence
Bréval, 6 sonatas for cello and bass, op. 12	0	0	0	0			2
Pleyel, 18 pieces for harpsichord	0	2	1	0			
Grand totals, n = 144	***34***	***26***	***39***	***6***	***19***	***7***	***13***

Sources list for Table 1 (except Haydn)

Ignaz Pleyel (1757-1831), sonatas and quartets, c. 1780-1784.
Six violin sonatas (arrangements of other works): http://imslp.org/wiki/6_Violin_Sonatas_(Pleyel%2C_Ignaz).
Six string quartets, B. 301-306 http://imslp.org/wiki/6_String_Quartets%2C_B.301-306_(Pleyel%2C_Ignaz)
Giovan Battista Noferi (c. 1730-1782), The celebrated Dances performed by Messrs. Vestris &c. at the King's Theatre in the Hay Market, 1781. London: James Blundell.
http://imslp.org/wiki/The_Celebrated_Dances_Performed_at_the_King's_Theatre_(Noferi%2C_Giovan_Battista)
Luigi Boccherini, keyboard sonatas; trios.
Six Keyboard Trios, G. 143-148. http://imslp.org/wiki/6_Keyboard_Trios%2C_G.143-148_(Boccherini%2C_Luigi)
Siz String Trios, G. 101-106 http://imslp.org/wiki/6_String_Trios%2C_G.101-106_(Op.34)_(Boccherini%2C_Luigi)
Anton Stamitz, 6 duos for flute, op. 3 (1782)
http://imslp.org/wiki/6_Flute_Duos%2C_Op.3_(Stamitz%2C_Anton)
Carl Stamitz, 6 duets for flutes or violins, op. 27 (1785)
http://imslp.org/wiki/6_Duos,_Op.27_(Stamitz,_Carl_Philipp)
Ignaz Pleyel, 12 menuets (1787), B. 203-214
http://imslp.org/wiki/12_Minuets%2C_B.203-214_(Pleyel%2C_Ignaz)
João Cordeiro da Silva (1735- c.1808), 12 Minuets (1788?)
http://imslp.org/wiki/12_Minuets_(Silva%2C_João_Cordeiro_da)
Johann Philipp Kirnberger (1721-1783), Recueil d'airs de danses caractéristiques, Part I. Berlin: Jean Julien Hummel, 1788
Link to Kirnberger main page (link to the Recueil page is bad)
Giovanni Battista Viotti (1755-1824). Violin sonatas (c. 1788)
http://imslp.org/wiki/6_Violin_Sonatas%2C_W_5.1-6_(Viotti%2C_Giovanni_Battista)
Adalbert Gyrowetz [Vojtěch Matyáš Jírovec] (1763-1850), quartets and symphonies (1789)
Three Symphonies Op. 13: http://imslp.org/wiki/3_Symphonies%2C_Op.13_(Gyrowetz%2C_Adalbert)
Six string quartets, op. 2: http://imslp.org/wiki/6_String_Quartets%2C_Op.2_(Gyrowetz%2C_Adalbert)
Two wind serenades, op. 3: http://imslp.org/wiki/2_Serenades%2C_Op.3_(Gyrowetz%2C_Adalbert)
Symphony, op. 6n1: http://imslp.org/wiki/Symphony_in_C_major%2C_IAG_51_(Gyrowetz%2C_Adalbert)
Three Symphonies, op. 9: http://imslp.org/wiki/3_Symphonies%2C_Op.9_(Gyrowetz%2C_Adalbert)
Jean-Baptiste Bréval, six sonatas for cello and bass, op. 12 (1790)
http://imslp.org/wiki/6_Cello_Sonatas,_Op.12_(Bréval,_Jean-Baptiste)
Ignaz Pleyel, 18 pieces for harpsichord (1791)
http://imslp.org/wiki/18_Pieces_for_Keyboard,_B.6524_(Pleyel,_Ignaz)

TABLE 2

Legend:
Period, sentence, galant, and pres-cons are 8-bar themes
Galant = Caplin's antecedent + continuation
Pres-cons = presentation + consequent
10, 12, or 14-bar galant = antecedent + continuation enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). The 10 to 14-bar periods are listed here but are not included in the tallies.
10, 12, or 14-bar sentence = sentence enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). The rare 10-14-bar presentation + consequent themes are listed here but are not included in the tallies.
16 bar theme = 16-bar periods and sentences without distinction. Themes or form sections of greater length (17-24 bars) are included and named in this column; but they do not figure in the tallies for the running totals. This is consistent with my method of counting Mozart's menuets in the essays of Parts 1 & 2.

Composer (or title), composition	**Theme in the first strain**						
	Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 - bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
Beethoven, 12 menuets, WoO7; n = 24	5	7	10	2			
Beethoven, 6 menuets, WoO10; n = 12	4	6	1	0			
Beethoven, 11 Mödlinger Tänze, WoO17; n = 10	7	1	2	0			
Beethoven, Piano sonatas; Trios op. 1n3 and op. 9n2; n = 12	3	0	1	0	1; 2 12-bar periods; 14-bar period		4
Totals for Beethoven; n = 54	*19*	*14*	*14*	*2*	*1*		*4*
Hummel, 12 Minuetten und Trios, op. 24; n = 27	6	4	11	2			1

Composer (or title), composition	**Theme in the first strain**						
	Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
Hummel, Tänze für den Apollo-Saal, opp. 27, 31, 39, 45; n = 61	14	22	14	7		1	3
Hummel, Violin Sonata, op. 64; n = 2	0	1	0	0			1
Totals for Hummel; n = 87	*20*	*27*	*25*	*9*		*1*	*5*
Schubert, 20 minuets, D41; n = 40	16	8	8	7	12 bar p+c	0	0
Schubert, Minuets, D86, 89, 334-336, 380, 600; n = 29	10	5	6	2			2
Schubert, Symphonies ns. 3-5; n = 6	2	0	0	0	14-bar period	14-bar p + c	1; 26-bar section
Schubert, Trio and two quartets; n = 7	2	1	0	0	2 12-bar periods; 20-bar period		1
Totals for Schubert; n = 71	*30*	*14*	*14*	*9*	*0*	*0*	*4*
Grand total, n = 212	***69***	***55***	***53***	***20***	***1***	***1***	***13***

2. Contemporaries, 1780-1791: Menuets by various composers or found in published or manuscript collections

For information on the theme types in these menuets, see Table 1.

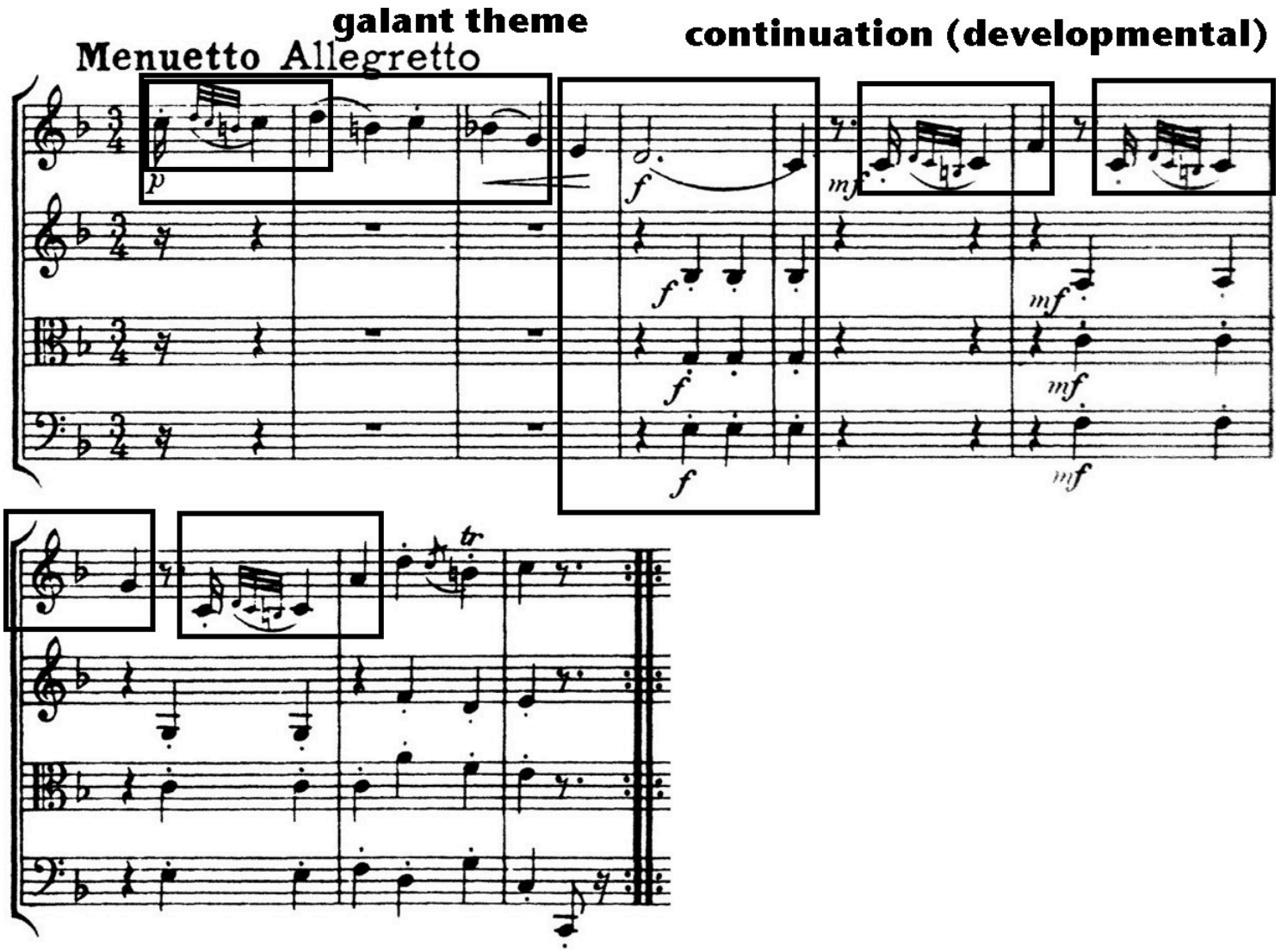
1780-~1790: Franz Joseph Haydn (1732-1809), string quartets to op. 64 (1790), symphonies no. 74 (1780-81) to (1791) (selections)

Note: The symphonies I examined do not include nos. 76-81 and 88; public domain scores were not available.

Quartets, op. 50

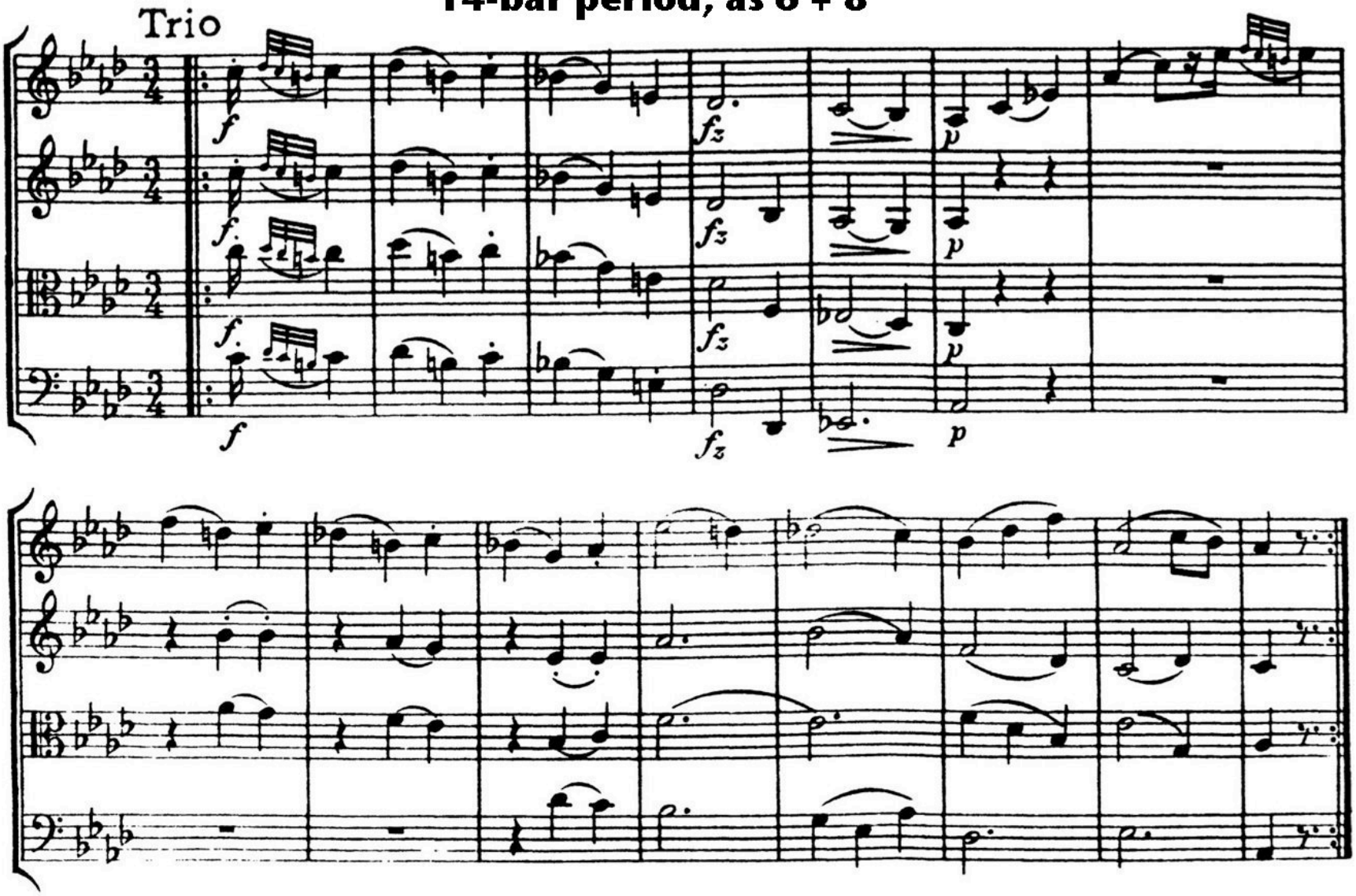
Op50n4menuet. A sentence exploiting fully the common device of building the continuation out of the material of bars 3 or 4.

Op50n5menuet. A textbook galant theme showing strong textural and dynamic differentiation in addition to the melodic contrasts.



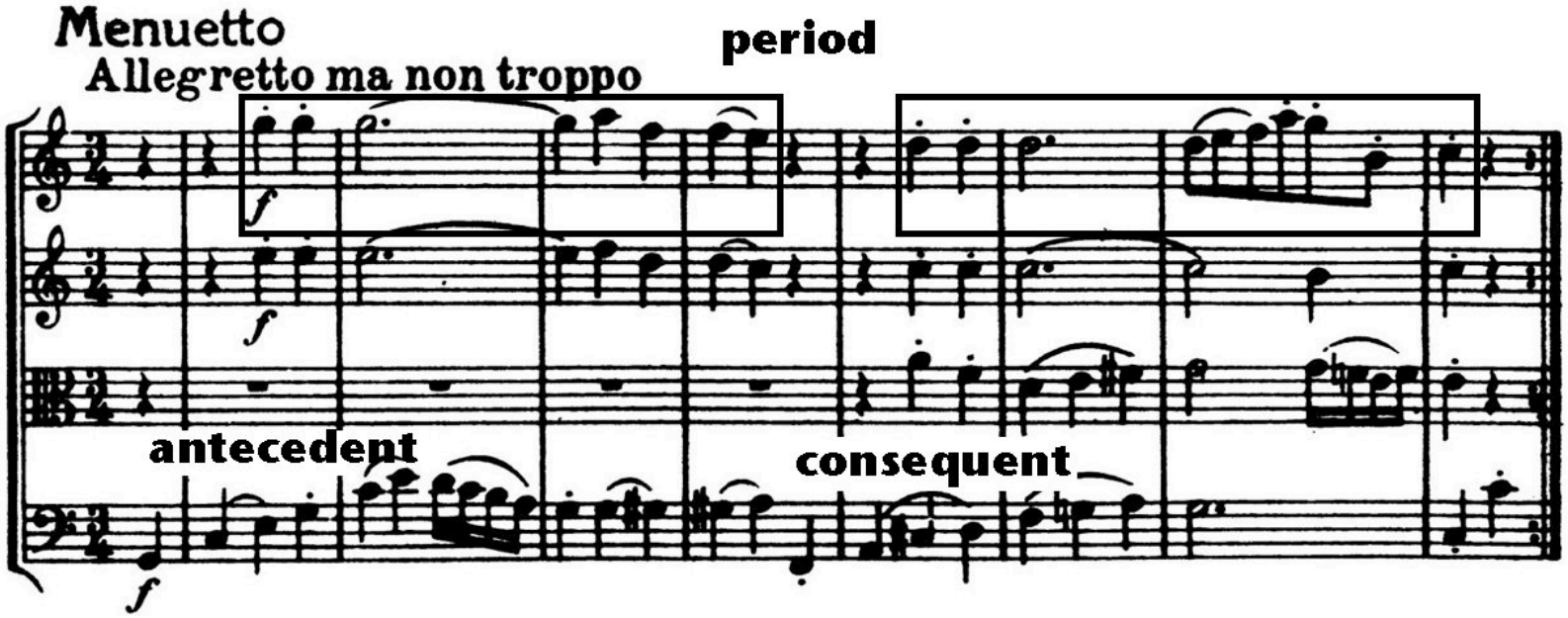
Op50n5trio

14-bar period, as 6 + 8

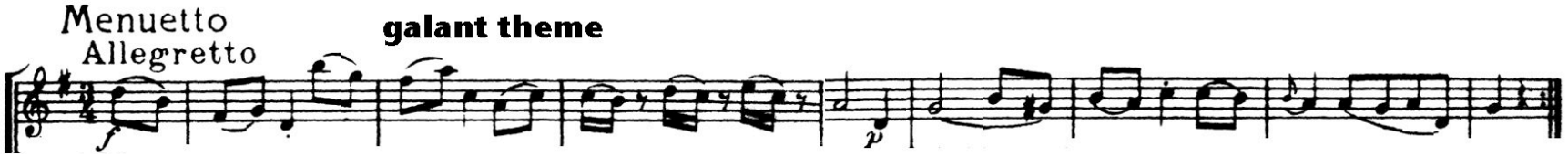


Quartets, op. 64

op64n1menuet

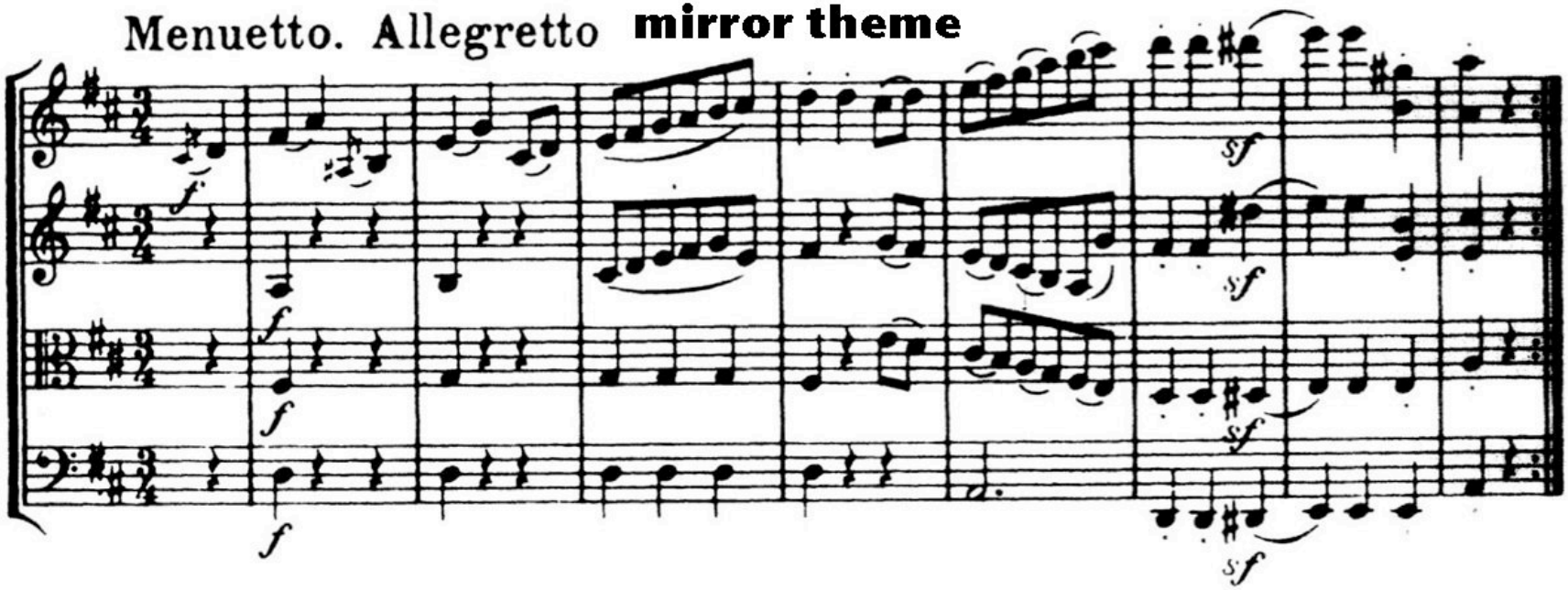


Op64n4menuet. Haydn writes fewer of these "abcd" themes than does Mozart.[6]



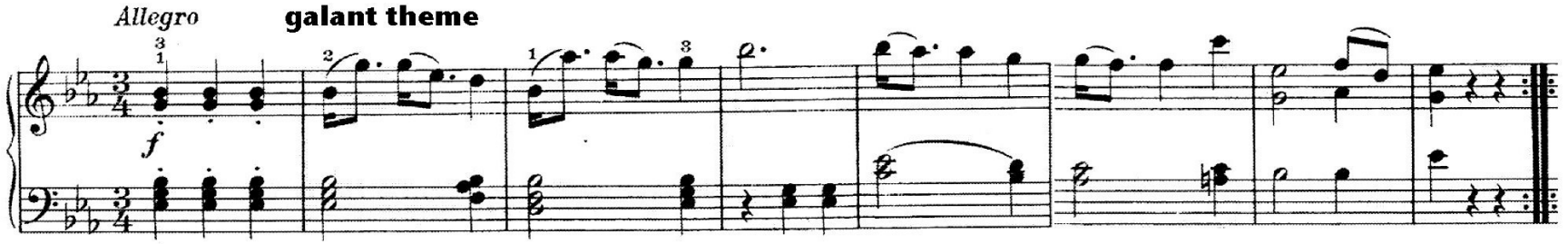
[6] In a few instances in earlier essays, I erroneously referred to the "abcd" theme as "6 + 2." The latter expression refers to presentation + consequent themes where the three statements of the basic idea are (usually) in sequence and therefore the effect is that of a six-bar group + caence.

Op64n5menuet. I assign mirror themes—where phrase 3 is the same as or is a variant of phrase 2—to the galant theme.

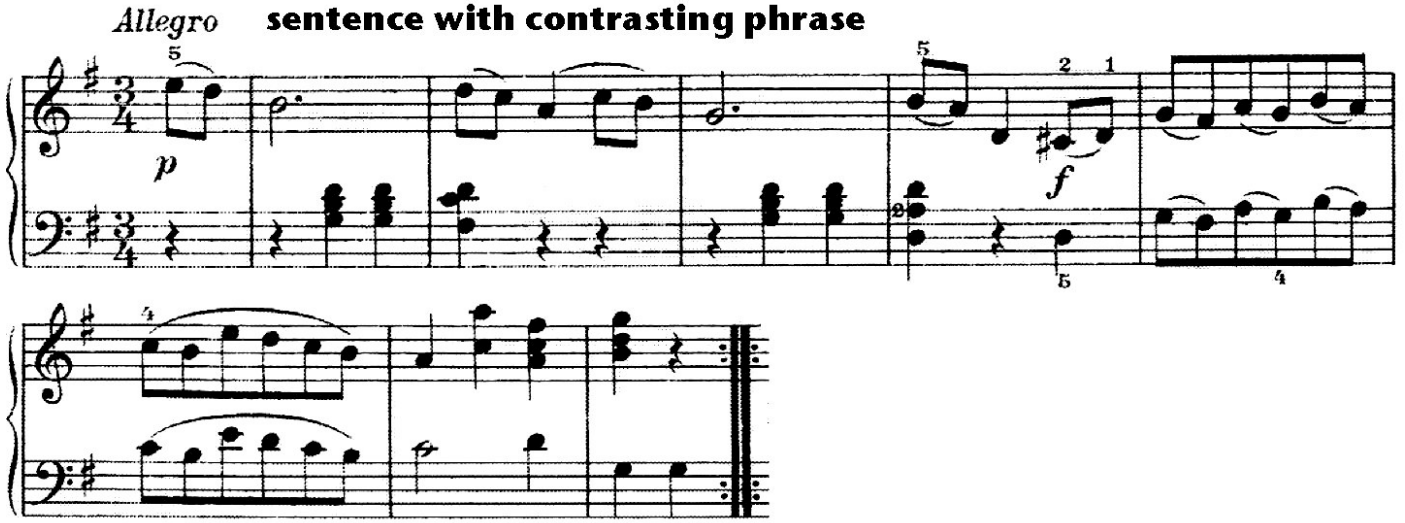


Symphonies

74_menuet in Eb_p1_1780. Mirroring within the first phrase is more difficult to deal with. Bars 1 & 3 are certainly different from one another, justifying b.i. & c.i., but the mirroring dulls the effect of contrast.

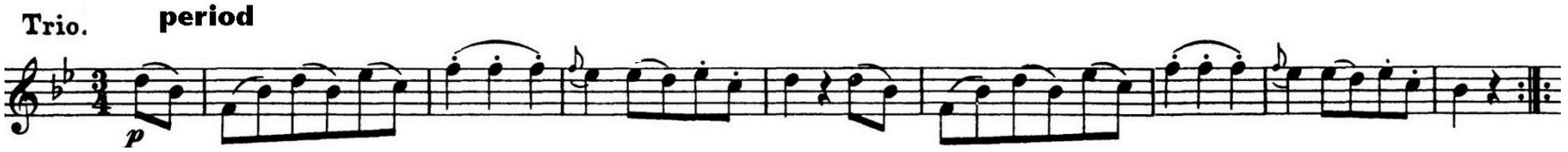


83_menuet in G_p1. In distinguishing 16-bar themes from 8-bar themes, Caplin acknowledges that, where phrases in the period are "built out of a two-measure basic idea and a two-measure contrasting idea," in the 16-bar period "the corresponding 'ideas' of the larger antecedent (and consequent) are four-measure *phrases*" (1998, 65; emphasis in original). As reviewers have noted, more could be made of phrase-level pairing in the basic 8-bar themes, as well. This menuet is a good example of phrases paired by contrast.

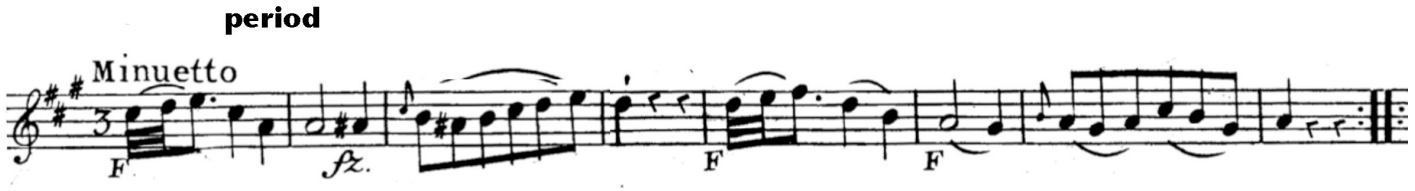


84_trio. A simple period with transposed consequent.

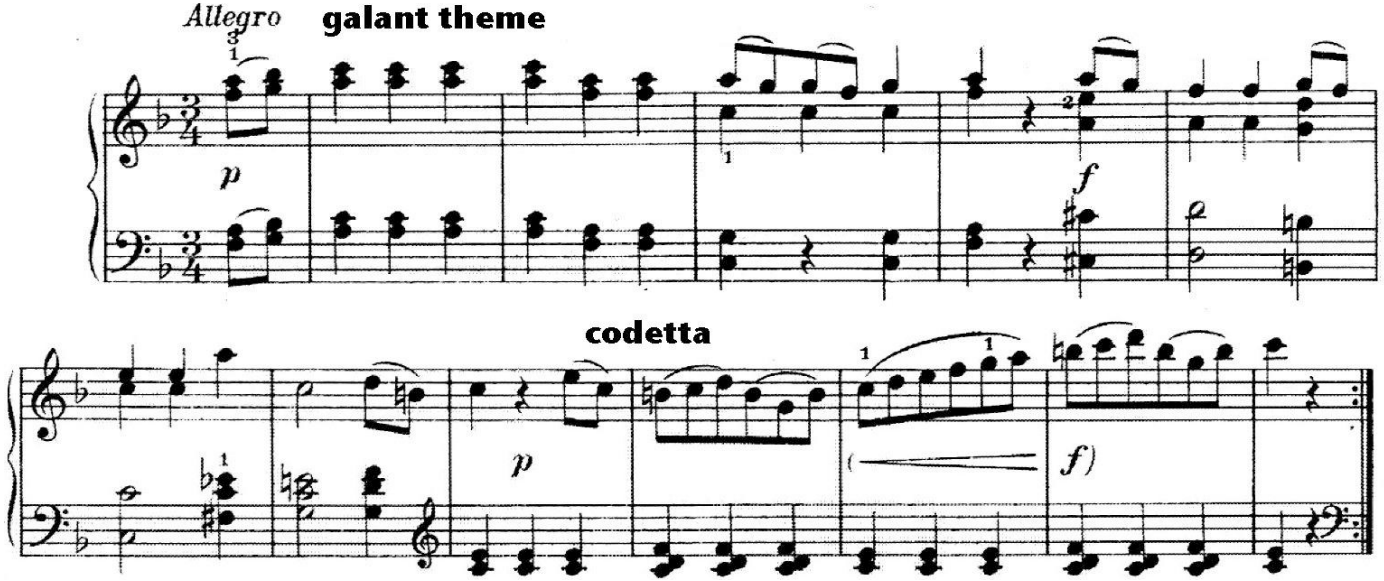
85trio



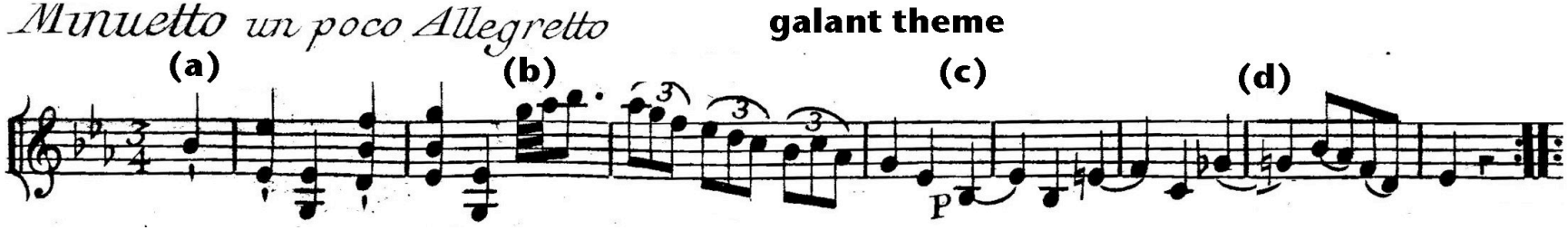
87_menuet



89_menuet

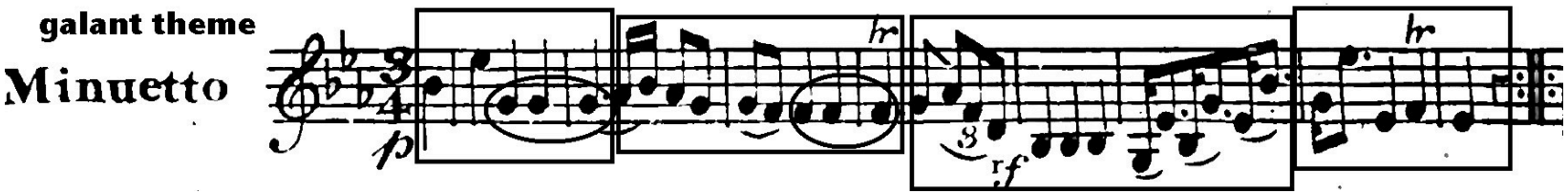


91_menuet

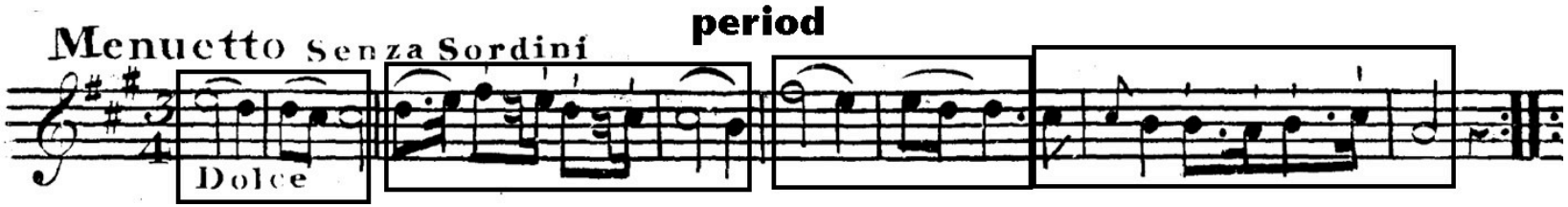


c. 1780-1784: Ignaz Pleyel (1757-1831), sonatas and quartets (selections)

Quartet in Eb major, B. 302. Could easily be called a sentence because of the repeated notes (circled), but I tend to favor beginnings over endings in such cases—the first thing we hear rather than the last—and the pick-up beat to bar 1, beat 1, is quite different from bar 2, beat 3 to bar 3, beat 1.

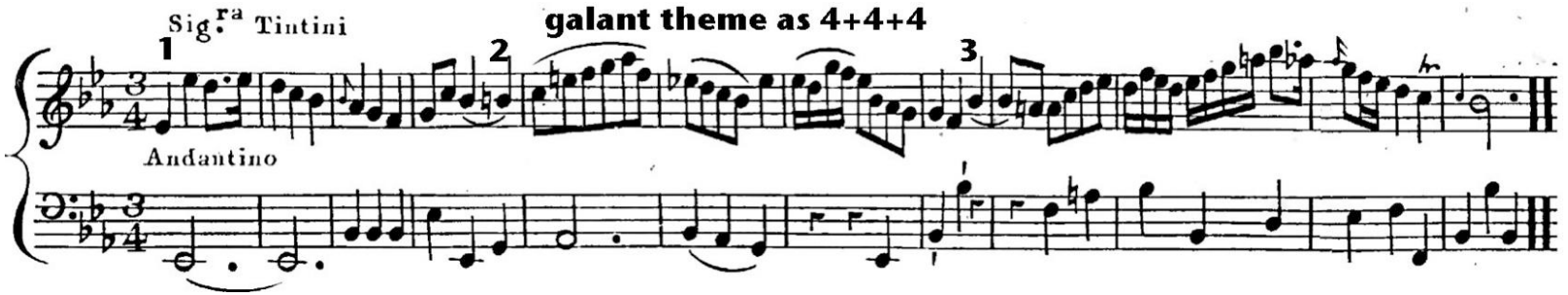


Quartet in A major, B. 307

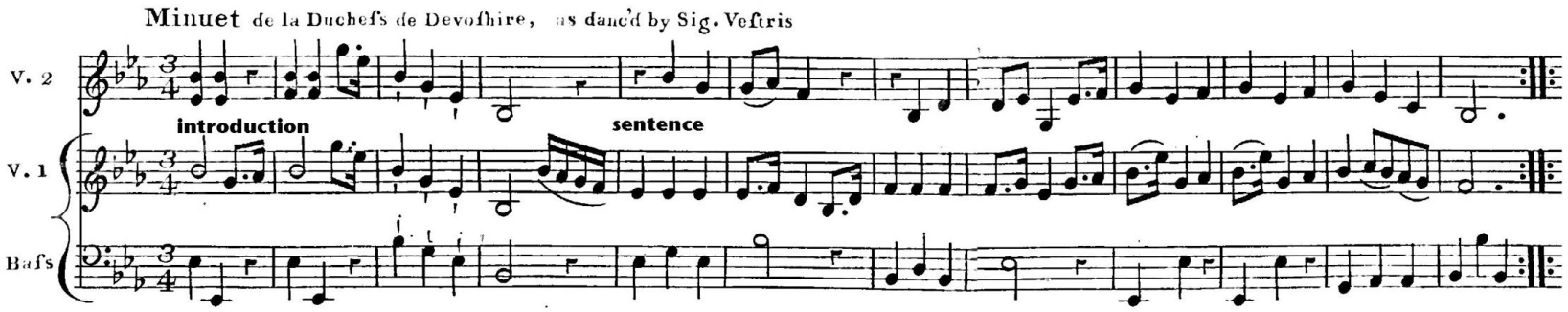


1781: Giovan Battista Noferi (c. 1730-1782), The celebrated Dances performed by Messrs. Vestris &c. at the King's Theatre in the Hay Market, 1781. London: James Blundell.

From volume 1 (of 3). Phrase 3 could be called a coda but its distinct figures and melodic continuity suggest phrase to me.



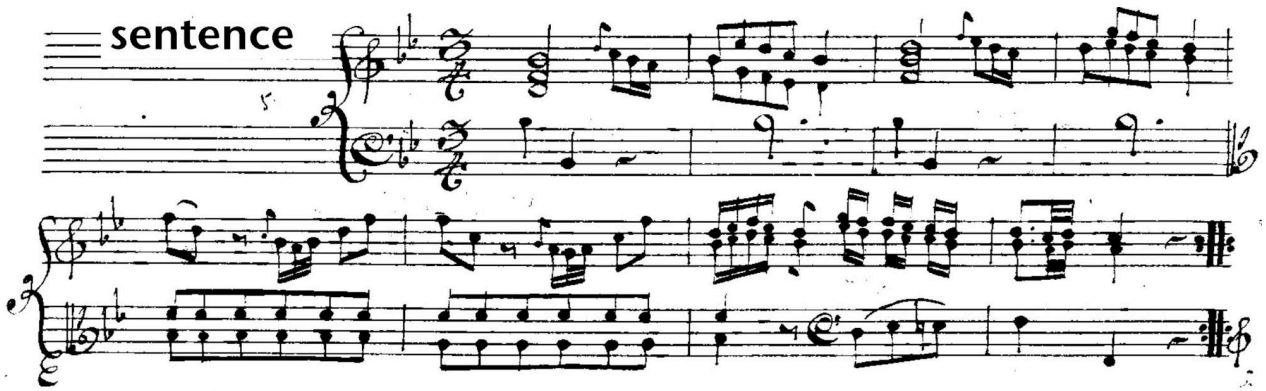
In the third volume,



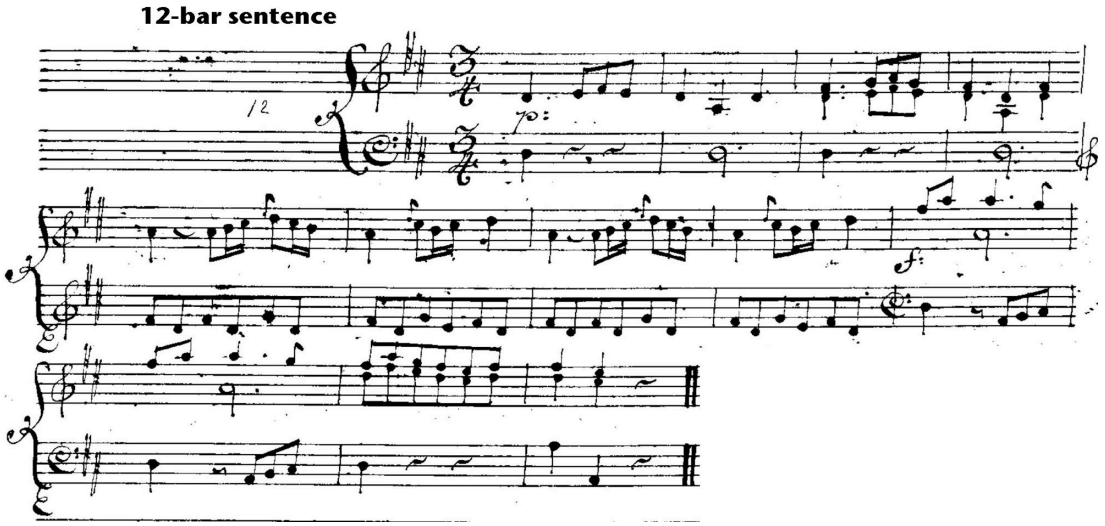
1781: Luigi Boccherini, keyboard sonatas; trios. -- see Table 1.
1782: Anton Stamitz, 6 duos for flute, op. 3. -- see Table 1.
1785: Carl Stamitz, 6 duets for flutes or violins, op. 27. -- see Table 1.
1787: Ignaz Pleyel, 12 menuets. -- see Table 1.

1788?: João Cordeiro da Silva (1735- c.1808), 12 Minuets.

A textbook sentence in menuet no. 5. Would be the same in no. 12 but for the several echoes in the continuation phrase.

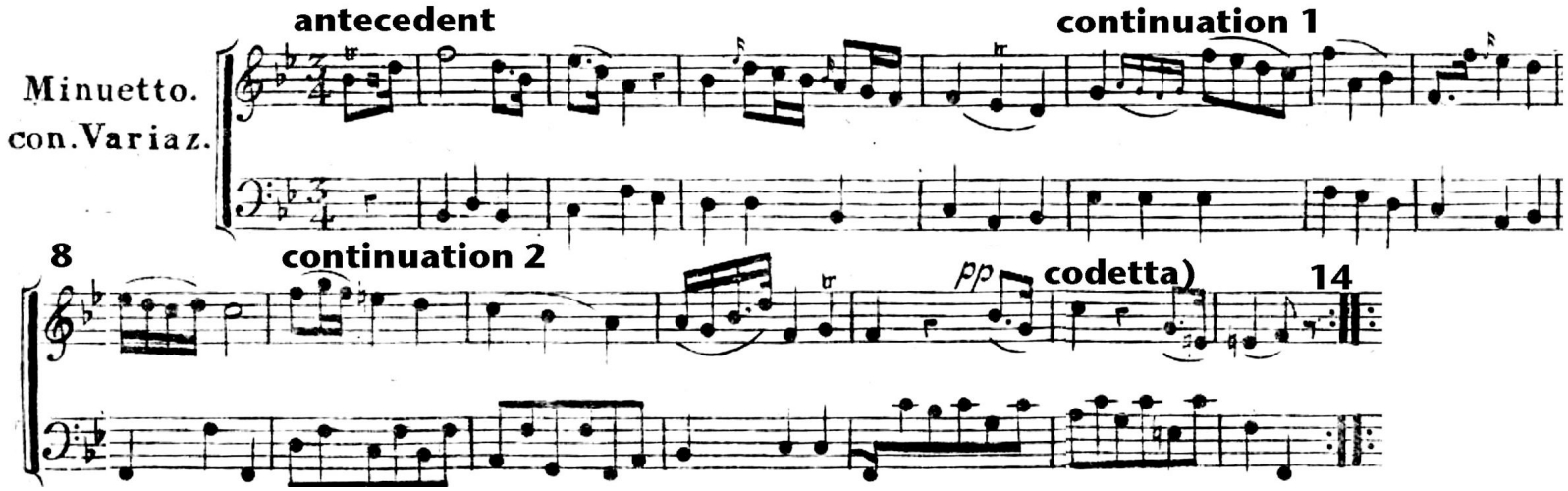


(Cordeiro da Silva, n12):



1788: Johann Philipp Kirnberger (1721-1783), *Recueil d'airs de danses caractéristiques*, Part I. -- see Table 1.

c. 1788: Giovanni Battista Viotti (1755-1824). Violin sonata, op. 4n6.

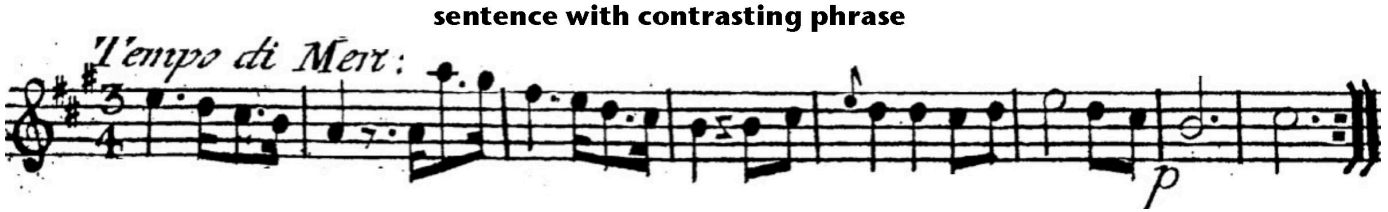


1789: Adalbert Gyrowetz [Vojtěch Matyáš Jírovec] (1763-1850), quartets and symphonies (selections)

Known nowadays mainly for serving as one of the pallbearers at Beethoven's funeral, Gyrowetz—one of the substantial cohort of Bohemian musicians—played a prominent role in the musical life of Vienna.

_Gyrowetz_2_serenates_op3n1m2_menuet

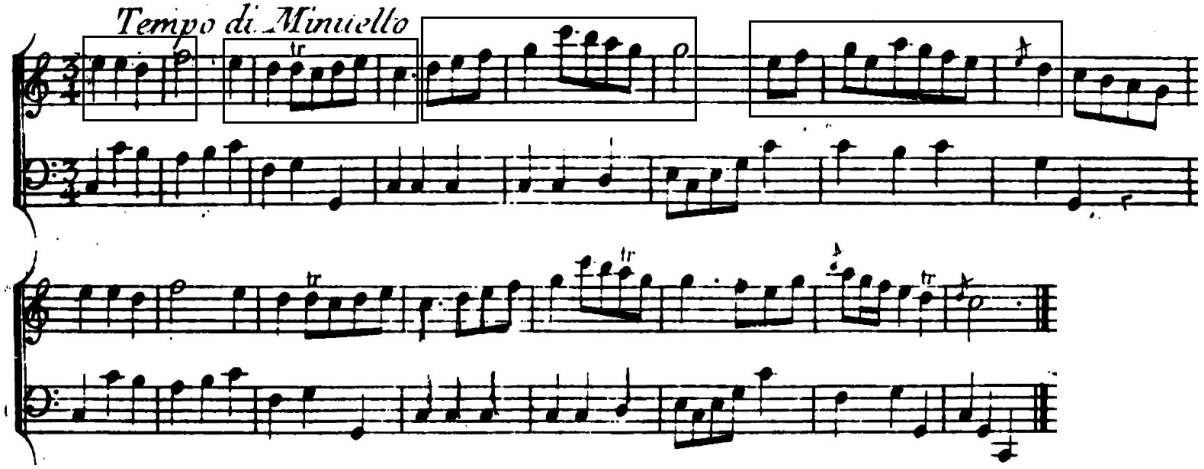
_1789_Gyrowetz_6quartets_op2n6

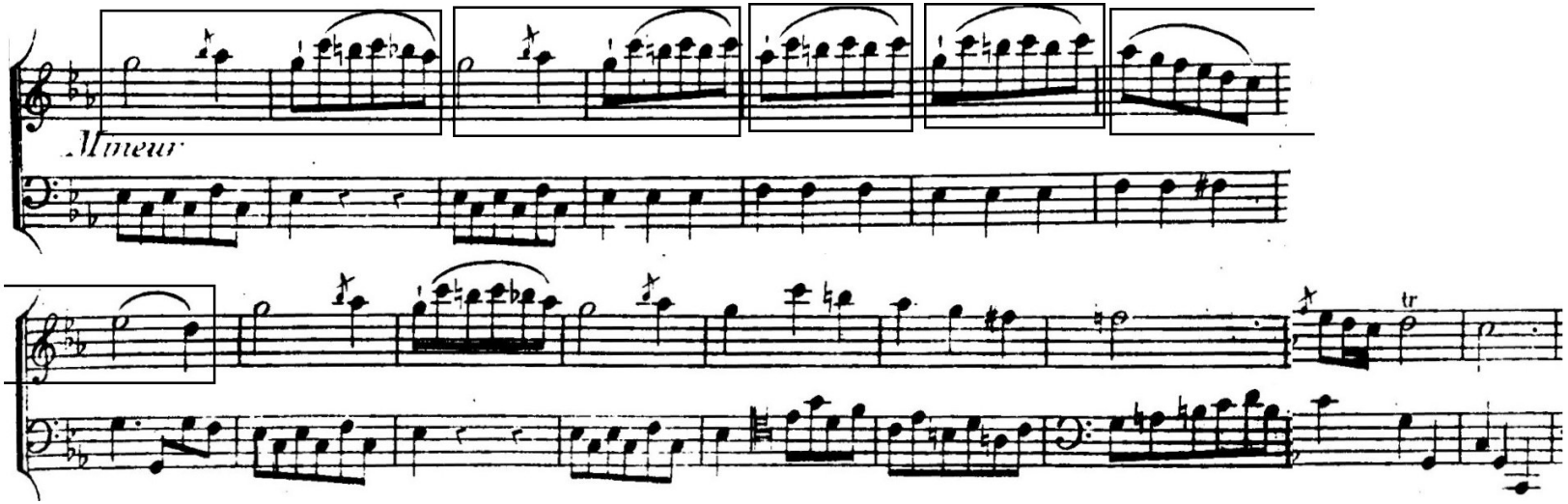


_Gyrowetz_2_serenates_op3n1m1_menuet

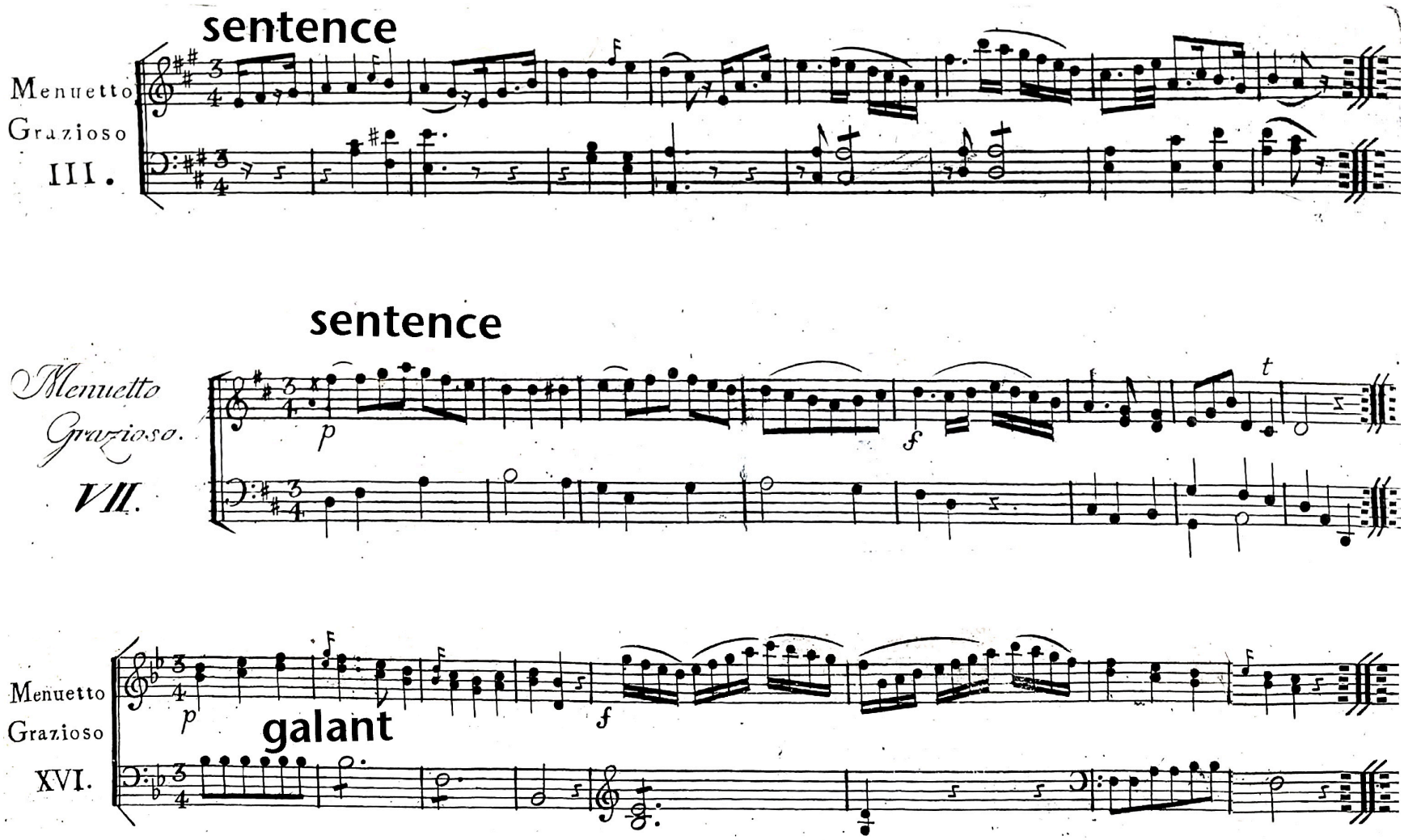
1790: Jean-Baptiste Bréval, sonatas for cello and bass, op. 12.

In these two examples from Bréval, both are straightforward 16-bar periods, with a galant theme as antecedent phase in the first, a sentence as antecedent phase in the second.





1791: Ignaz Pleyel, pieces for harpsichord.



3. Three successors

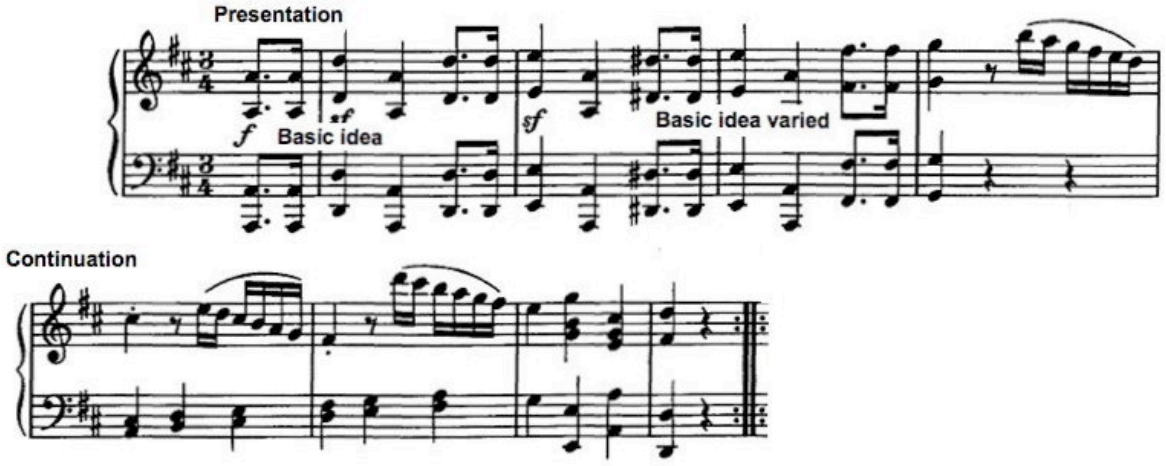
For detailed information on theme types for these composers, see Table 2.

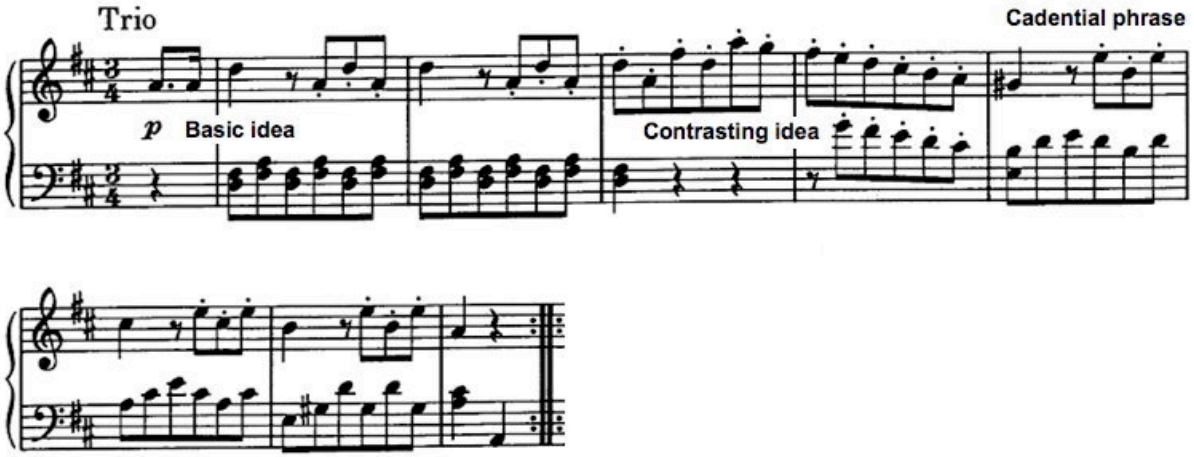
3.1. Ludwig van Beethoven (1770-1827)

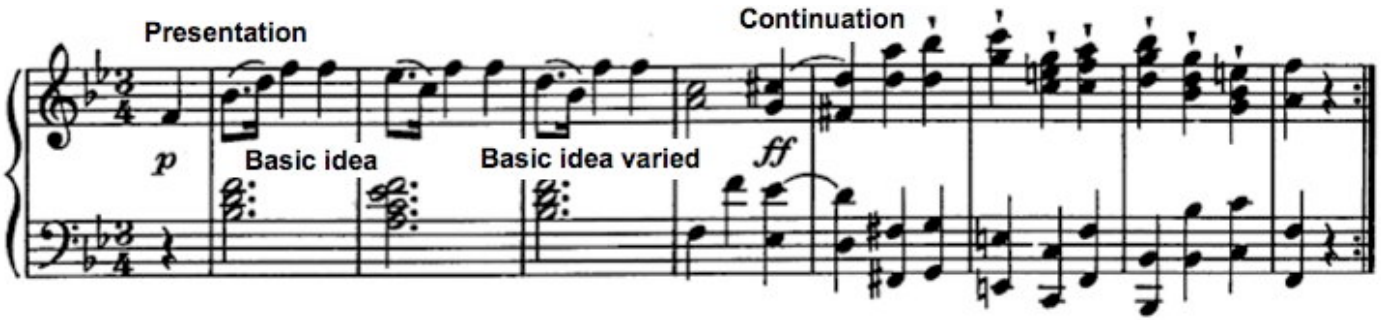
3.1.1. Twelve menuets, WoO7 (1795)

These are reproduced from my essay *Dance Designs in 18th and Early 19th Century Music* (2015; link); see also *Form Functions in Menuets by Beethoven and Others, 1770-1813* (2016; link).

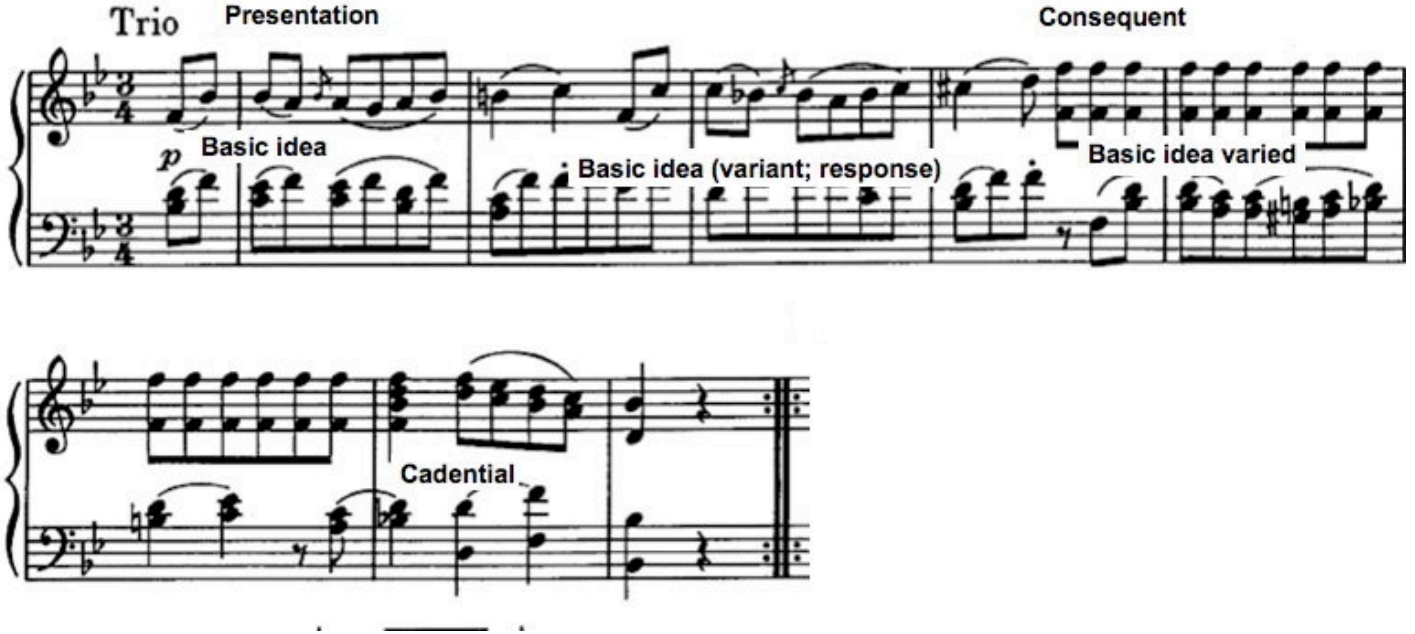
A sentence in no.1, a galant theme in its trio.



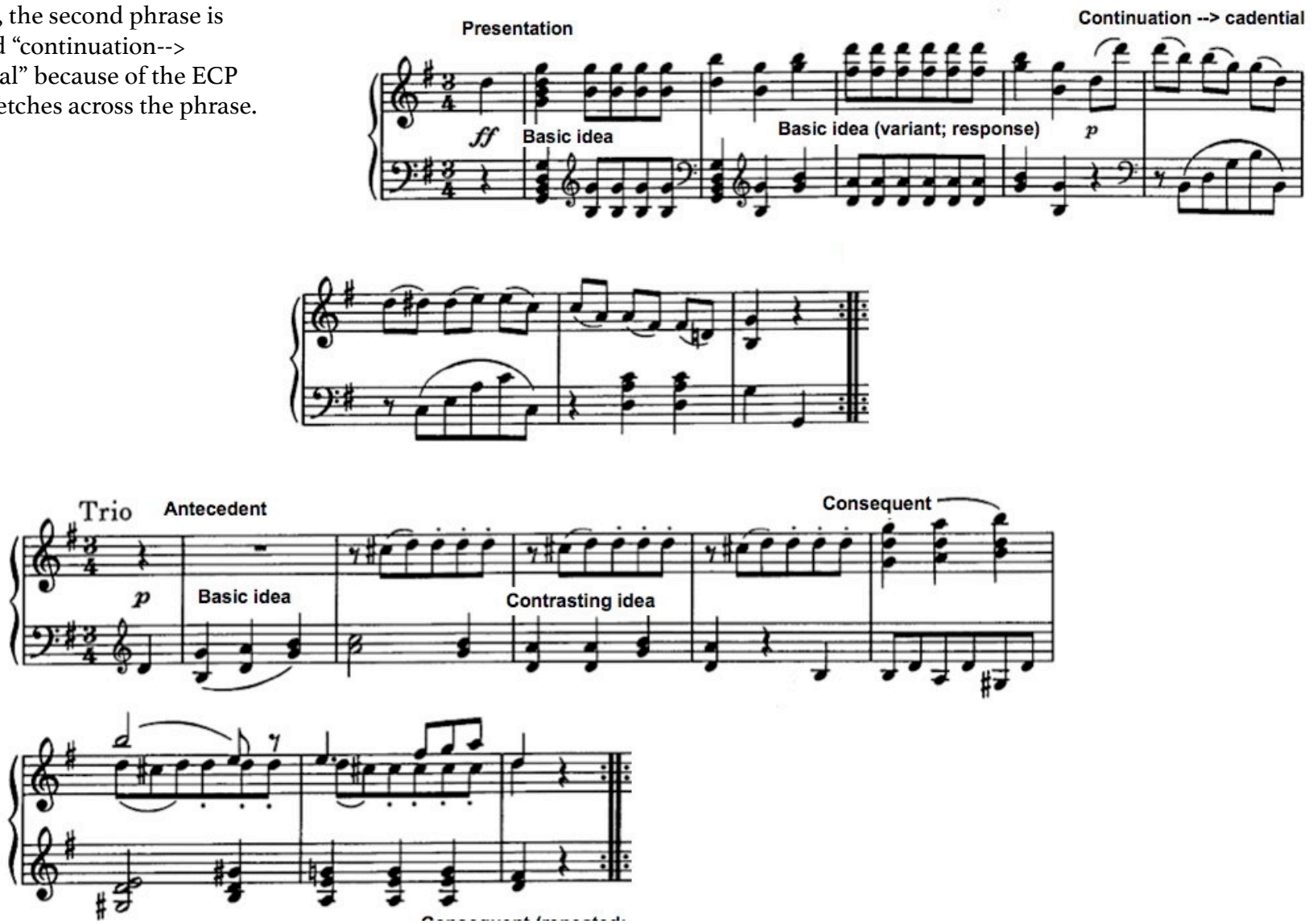




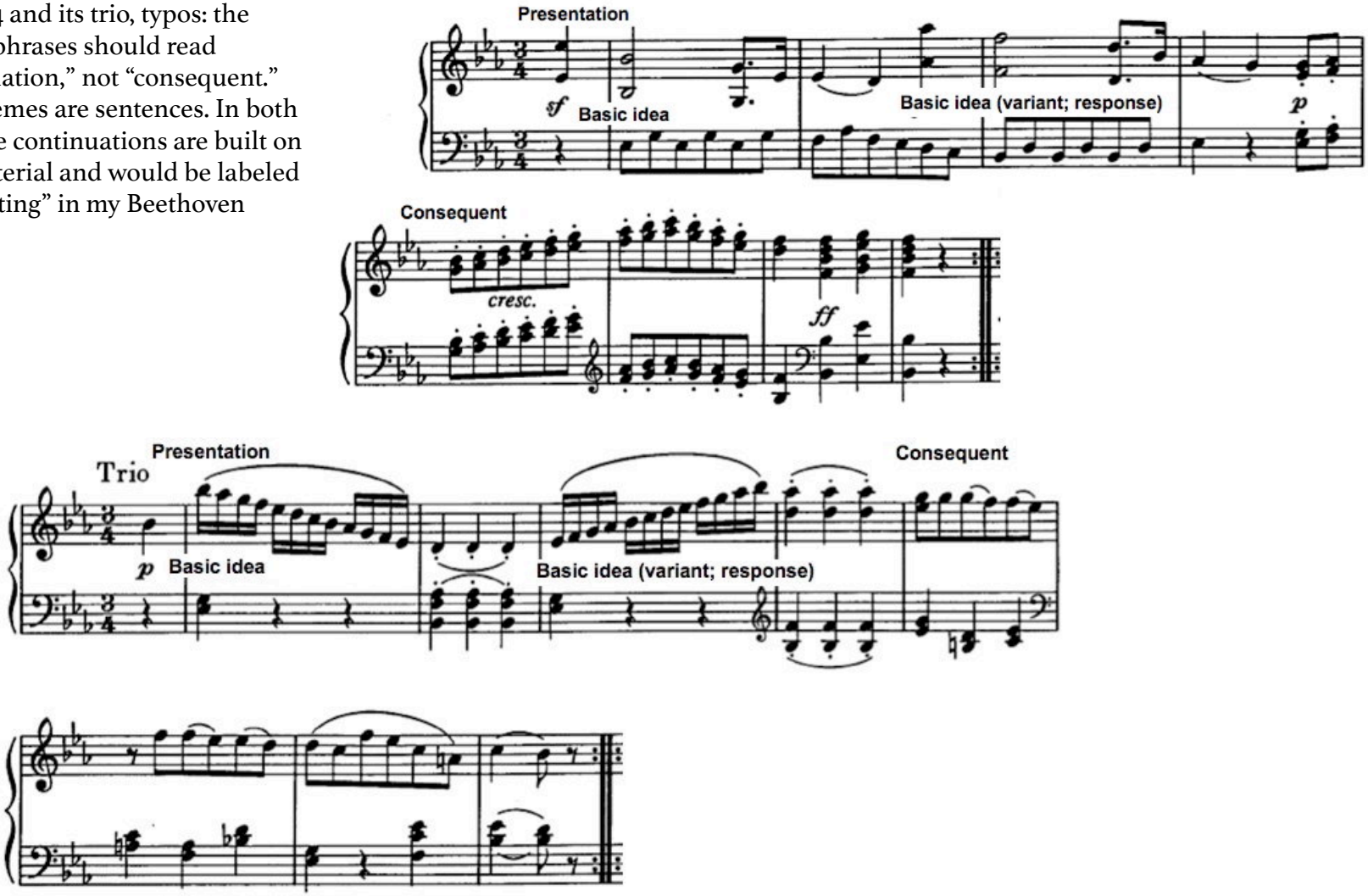
A particularly good example in the trio of the presentation + consequent theme, in its "basic" 6 + 2 form.



In no. 3, the second phrase is labelled "continuation--> cadential" because of the ECP that stretches across the phrase.

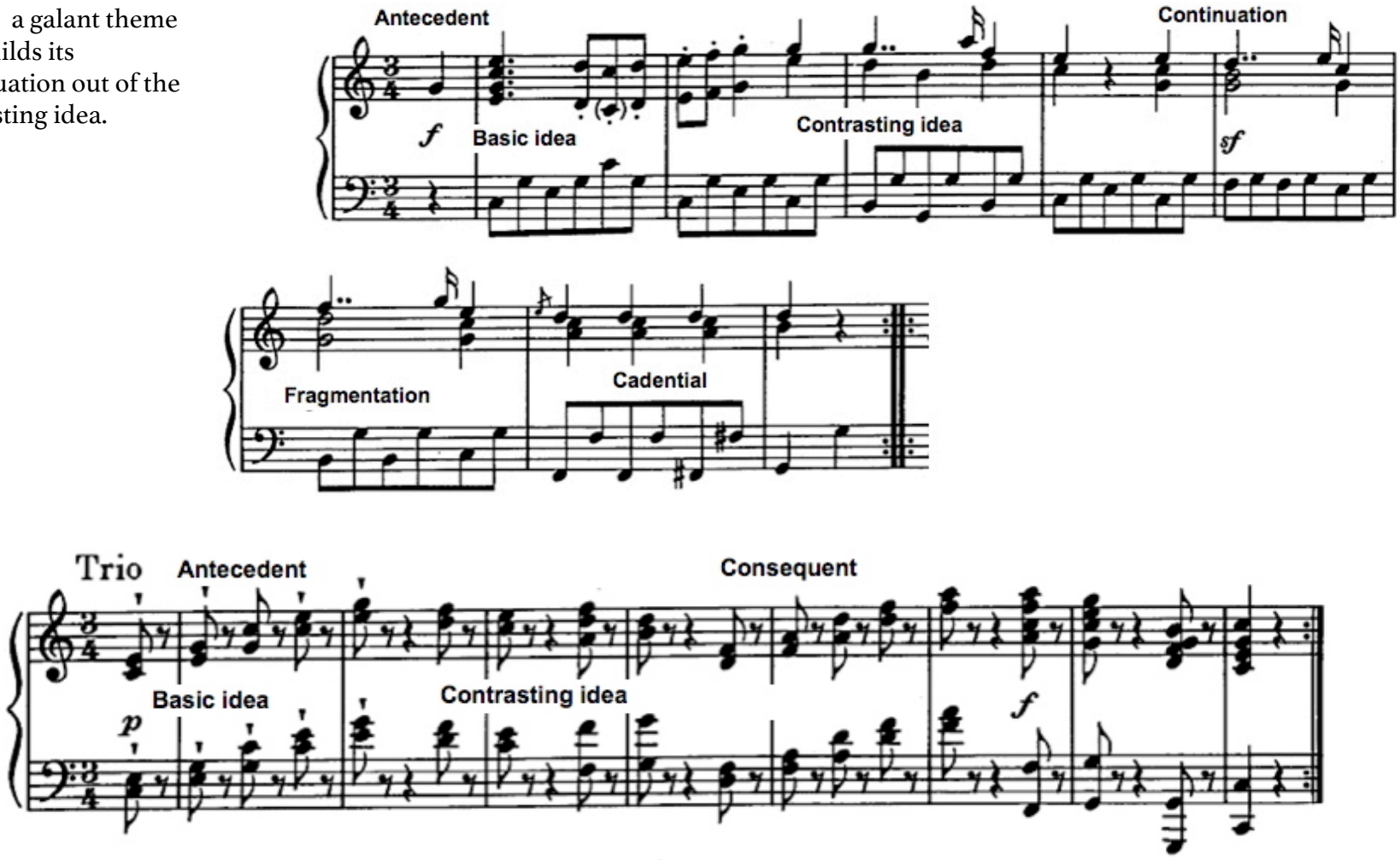


For no. 4 and its trio, typos: the second phrases should read "continuation," not "consequent." Both themes are sentences. In both cases the continuations are built on new material and would be labeled "contrasting" in my Beethoven essay.[7]

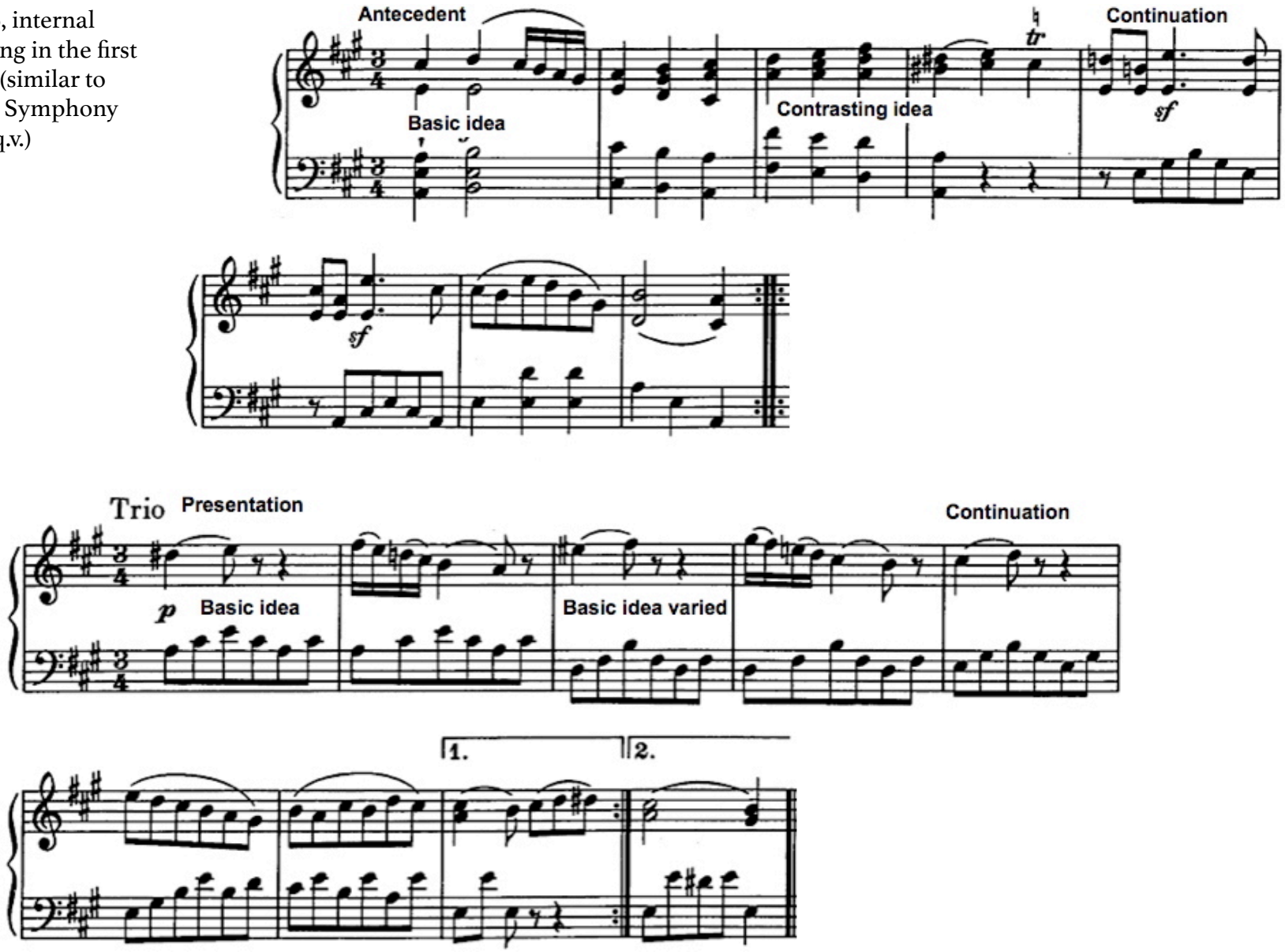


[7] "A *contrasting* phrase uses new material and different rhythms; a *complementary* phrase may use the same rhythms but different melodic shapes or may incorporate motives from the first phrase, but normally not the basic idea itself. The more general label 'continuation' is thus reserved almost entirely for . . . the 'op2n1' case." *Form Functions in Menuets by Beethoven and Others, 1770-1813* (2016; link), p. 3.

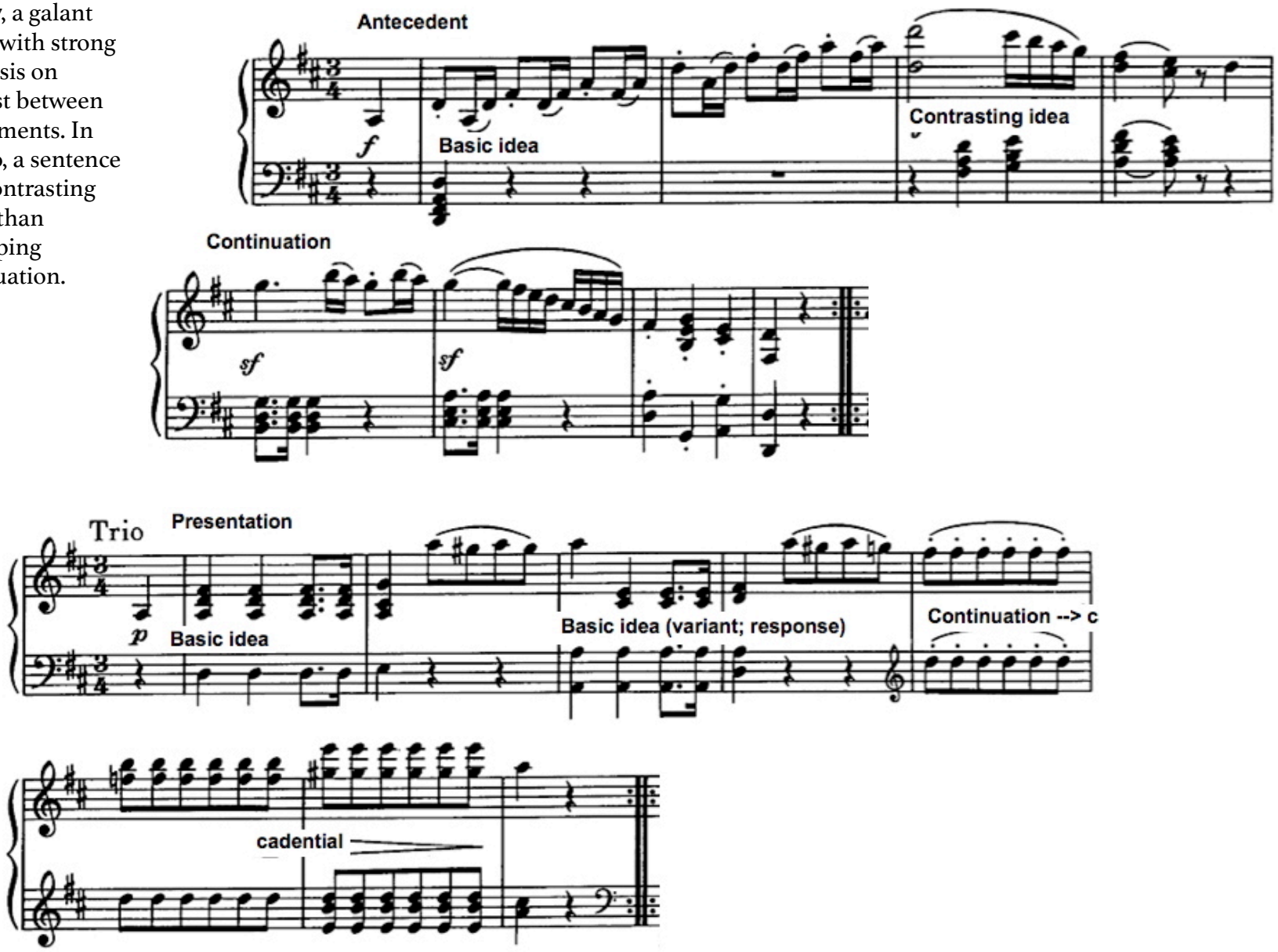
No. 5 is a galant theme that builds its continuation out of the contrasting idea.



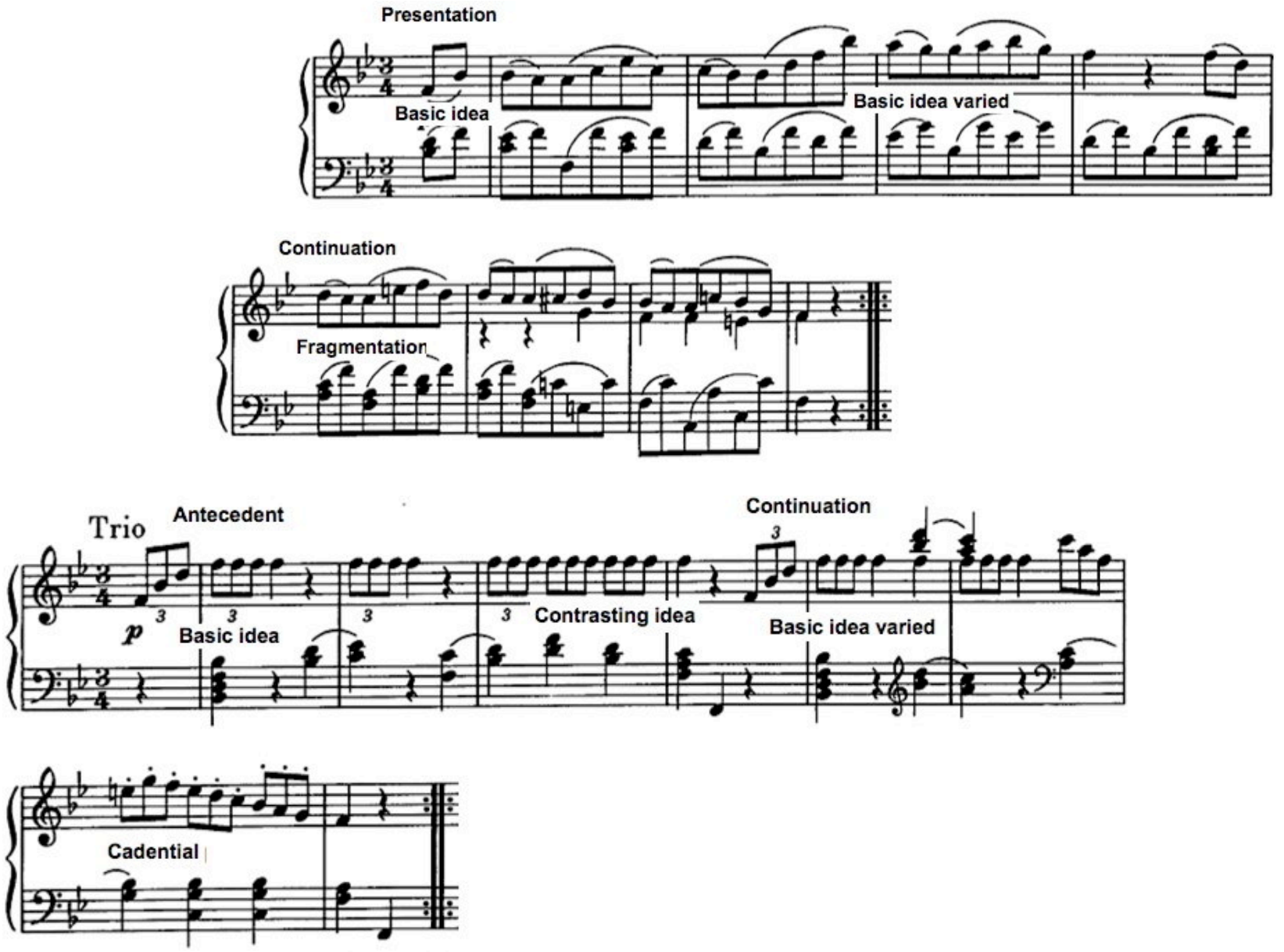
In no. 6, internal mirroring in the first phrase (similar to Haydn, Symphony no. 74, q.v.)



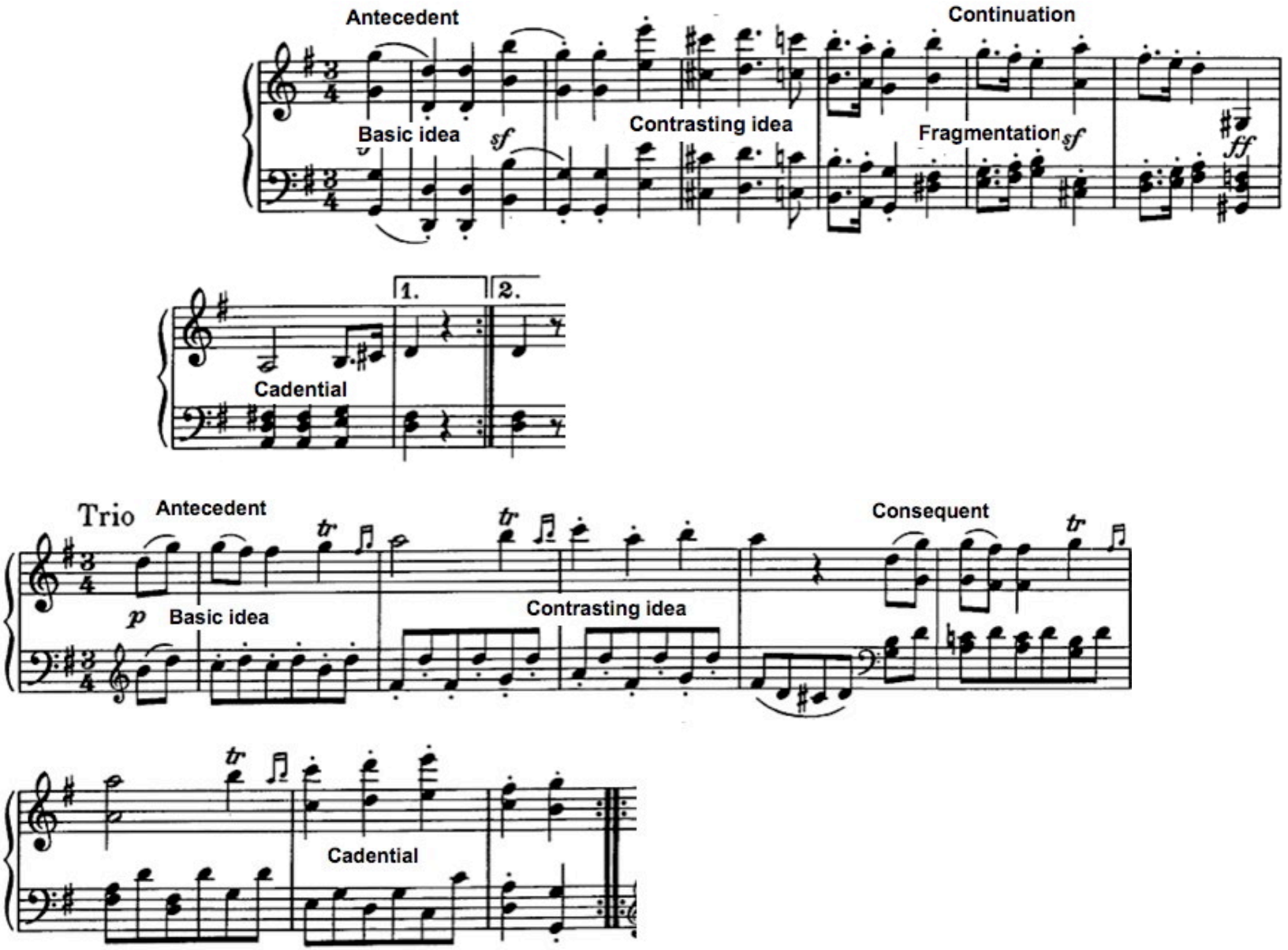
In no. 7, a galant theme with strong emphasis on contrast between the elements. In the trio, a sentence with contrasting rather than developing continuation.



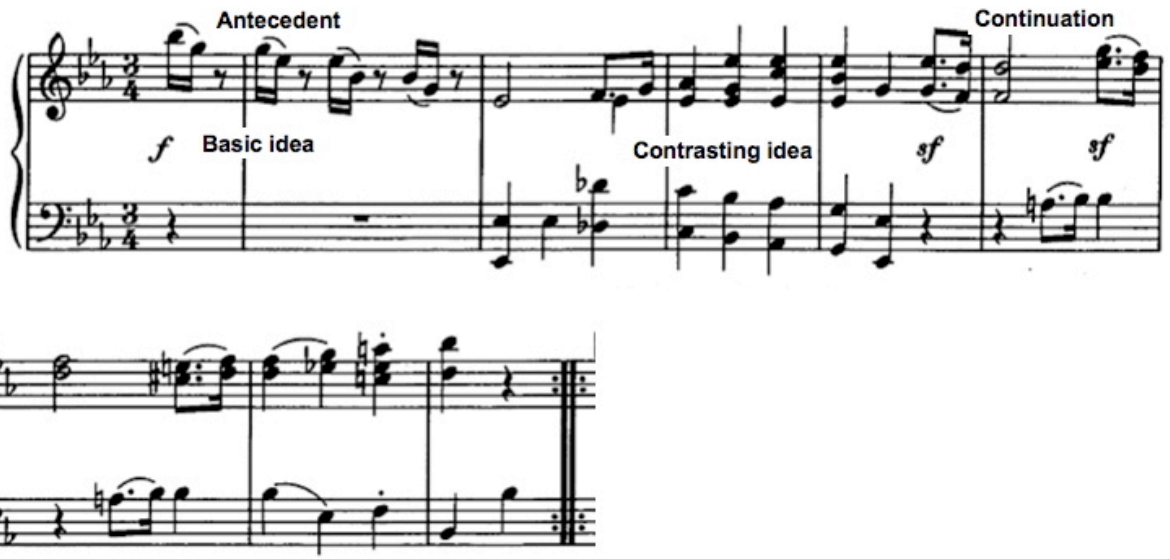
No. 8:

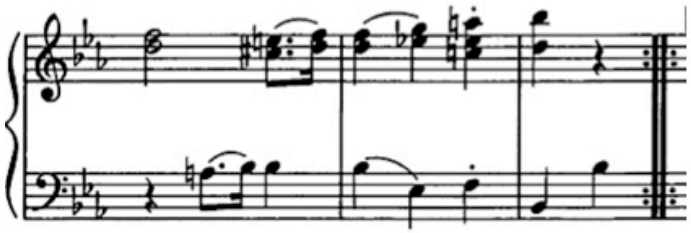

Presentation
Basic idea
Basic idea varied
Continuation
Fragmentation
Trio
Antecedent
Continuation
p
Basic idea
Contrasting idea
Basic idea varied
Cadential

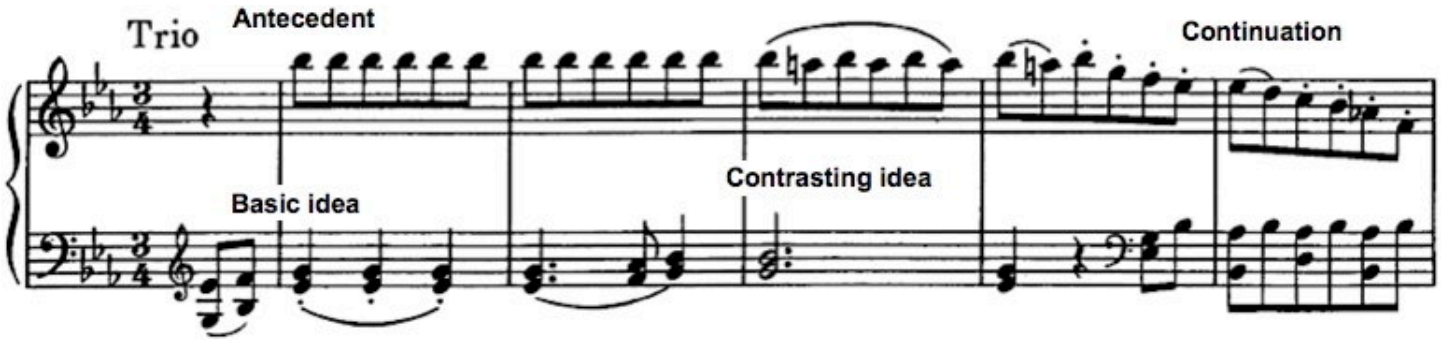
No. 9:

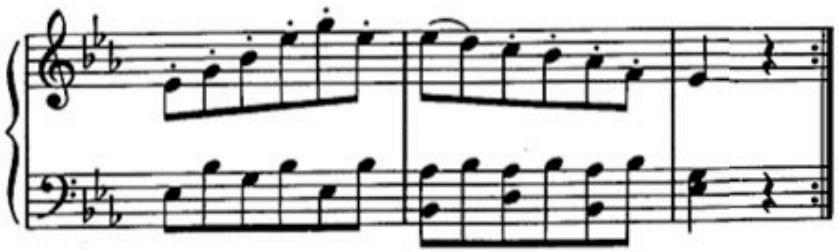

Antecedent
Continuation
Basic idea
sf
Contrasting idea
Fragmentation
sf
ff
1.
2.
Cadential
Trio
Antecedent
Consequent
p
Basic idea
Contrasting idea
Cadential

No. 10: another galant theme that picks up its continuation motive (the dotted rhythm) from the contrasting idea. The trio does the same.

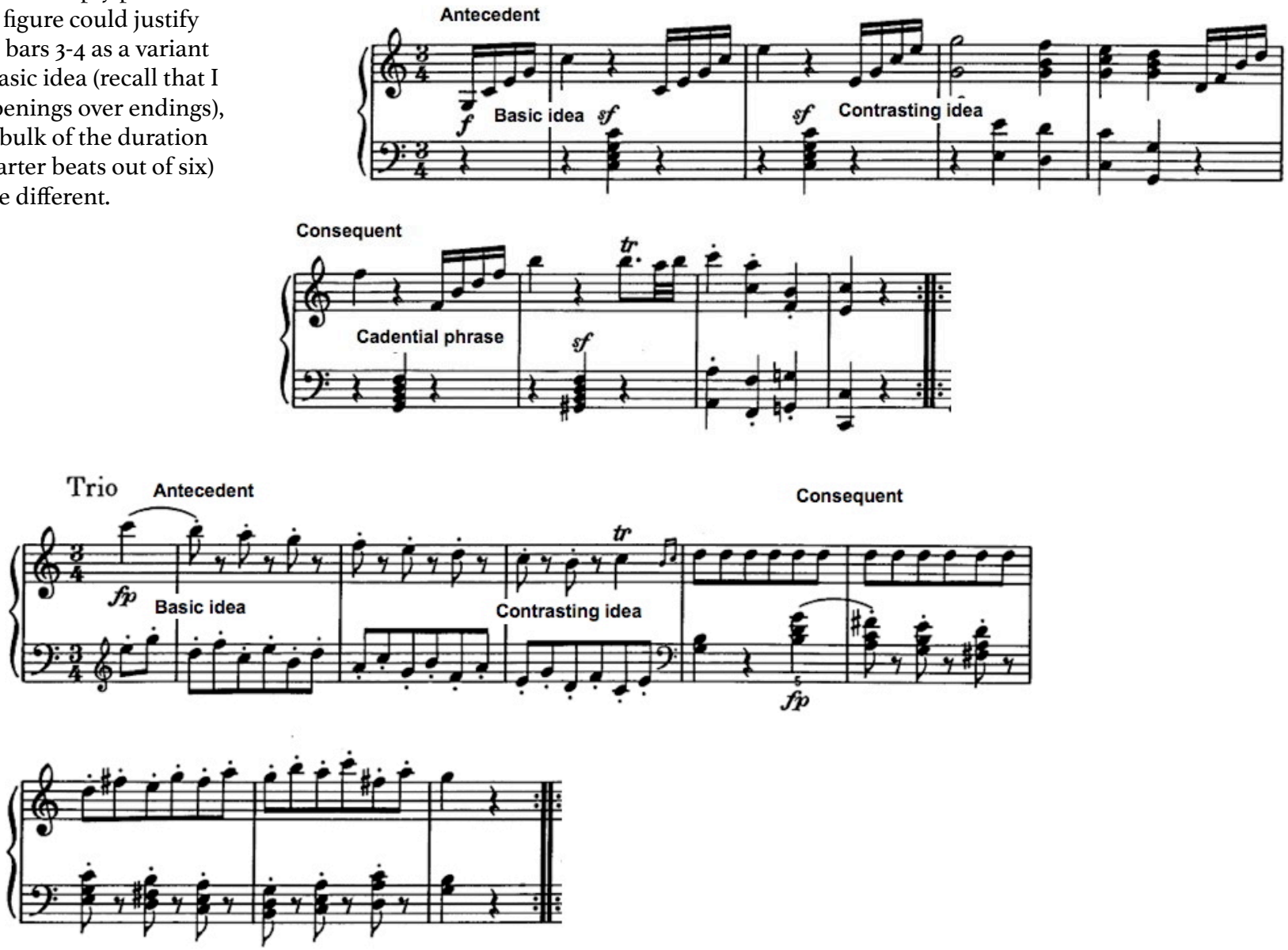




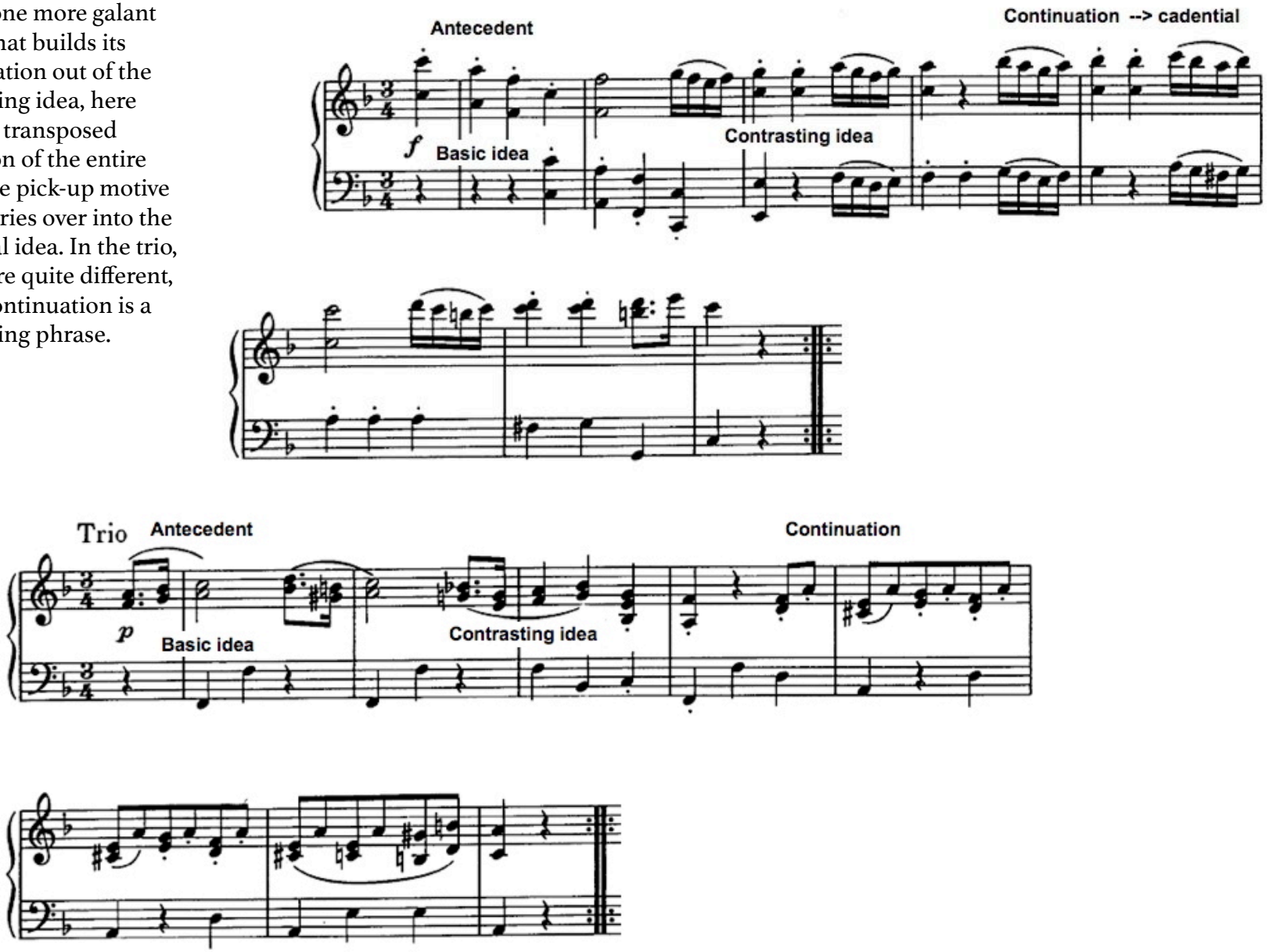




No. 11: The sharply profiled pick-up figure could justify hearing bars 3-4 as a variant of the basic idea (recall that I favor openings over endings), but the bulk of the duration (five quarter beats out of six) are quite different.

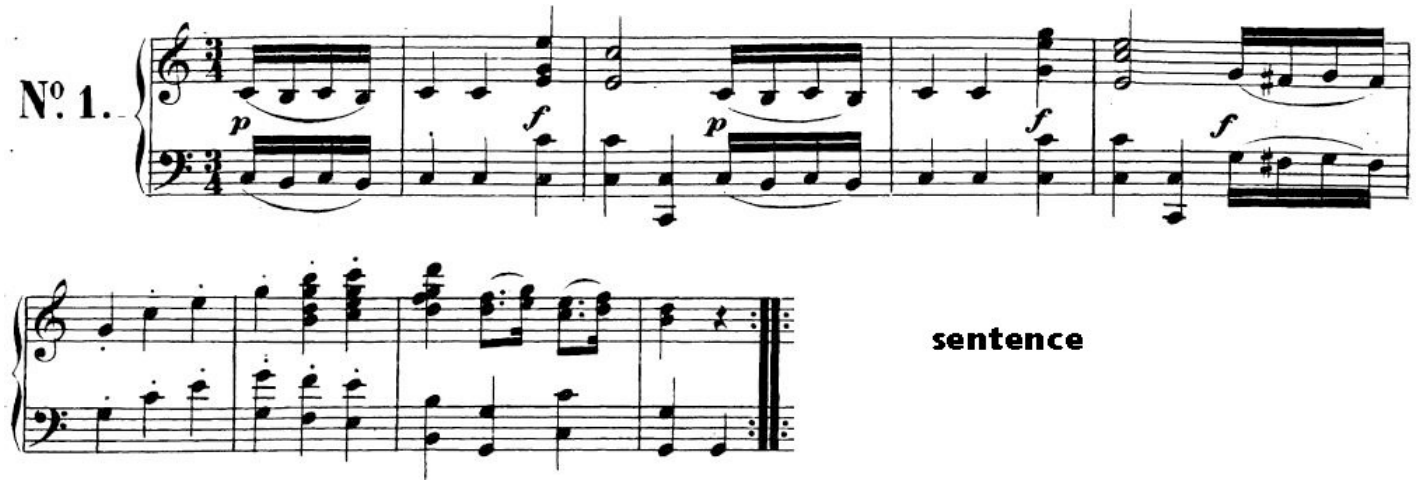


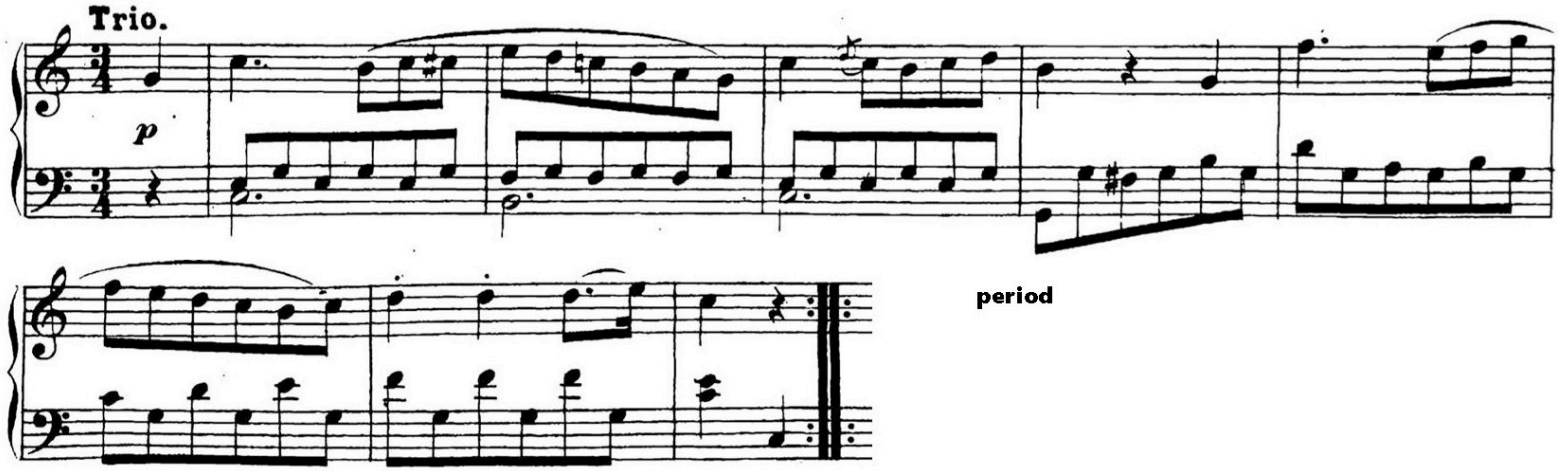
No. 12: one more galant theme that builds its continuation out of the contrasting idea, here through transposed repetition of the entire idea. The pick-up motive even carries over into the cadential idea. In the trio, things are quite different, as the continuation is a contrasting phrase.

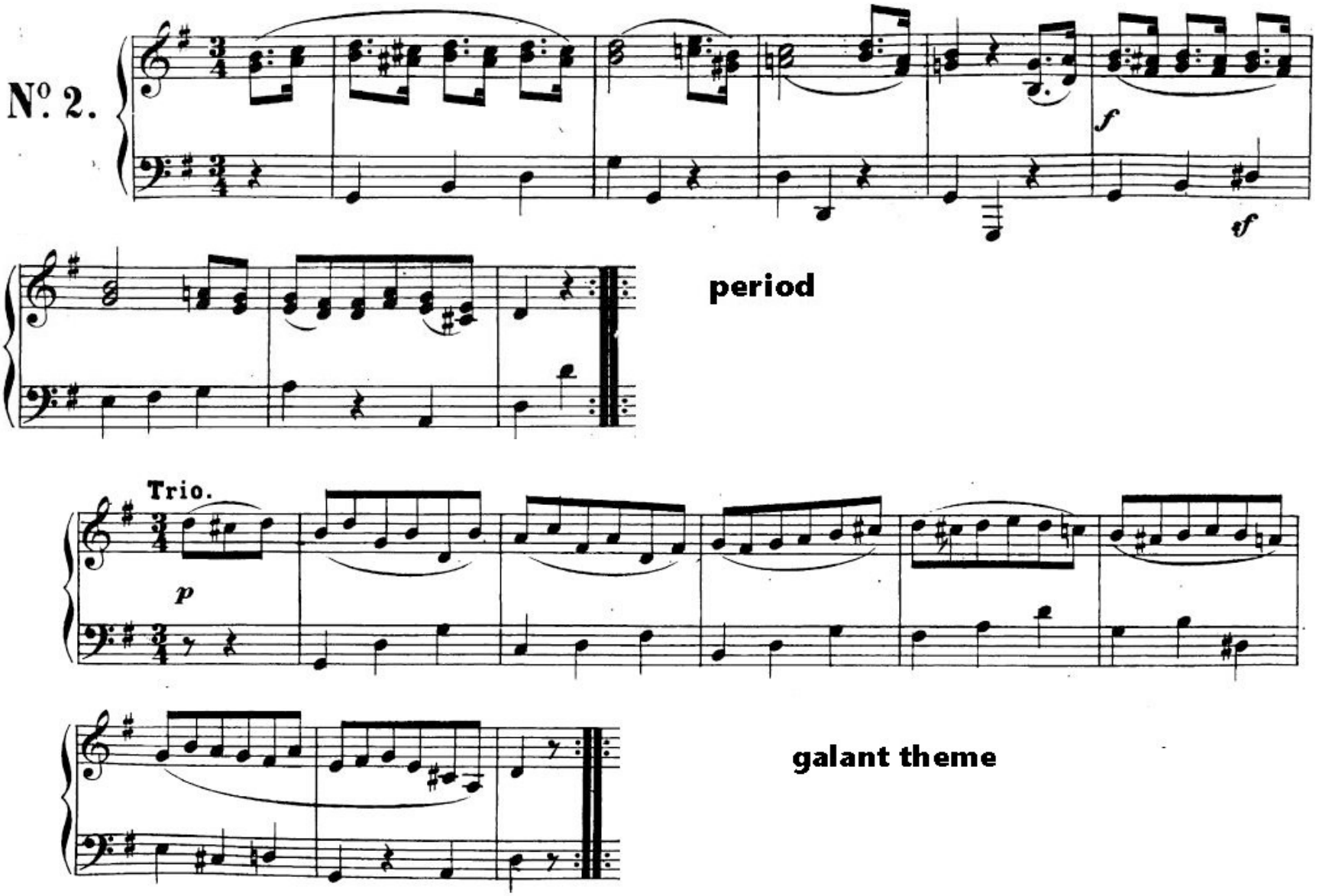


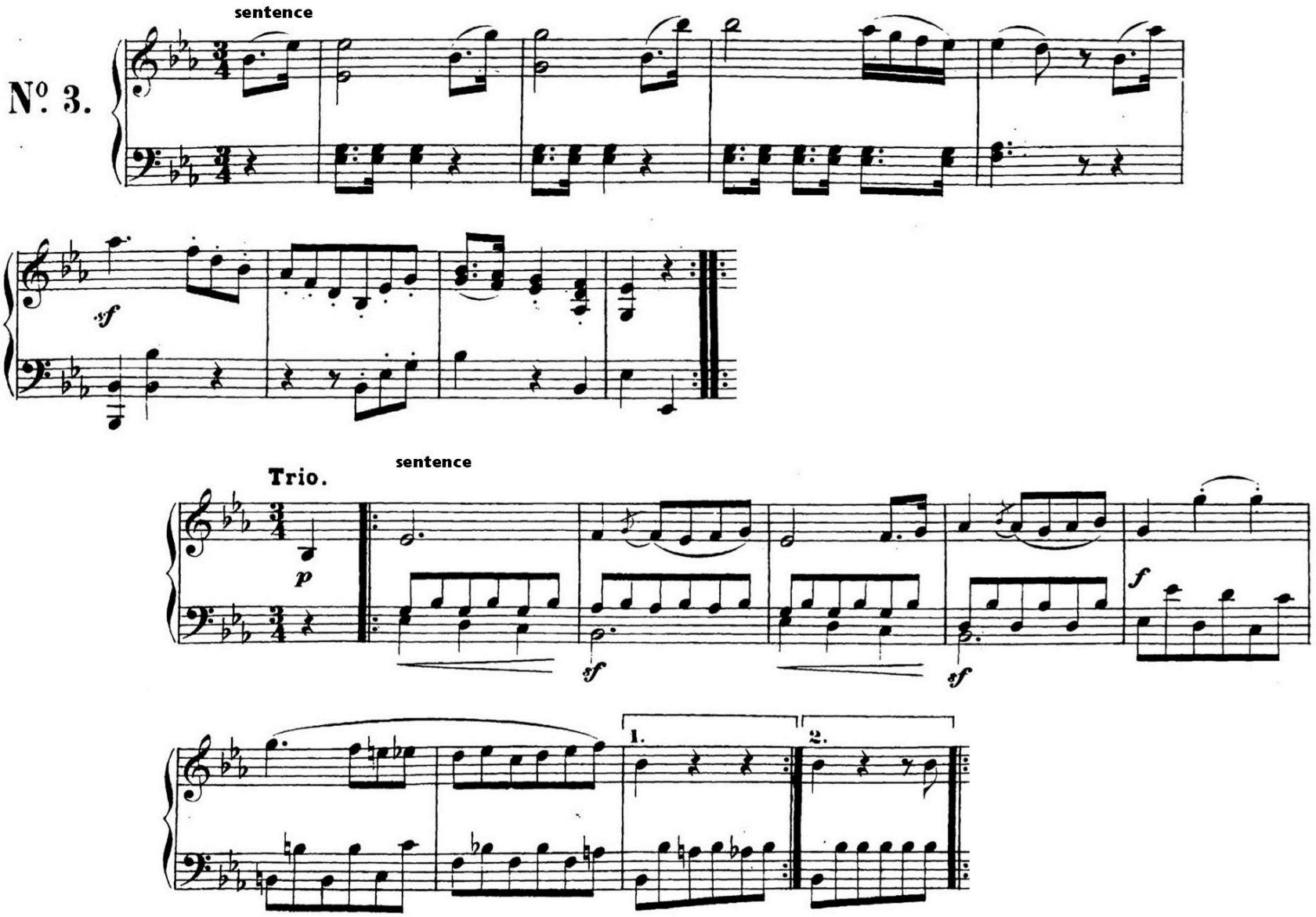
3.1.2. Six menuets, WoO10 (1796)

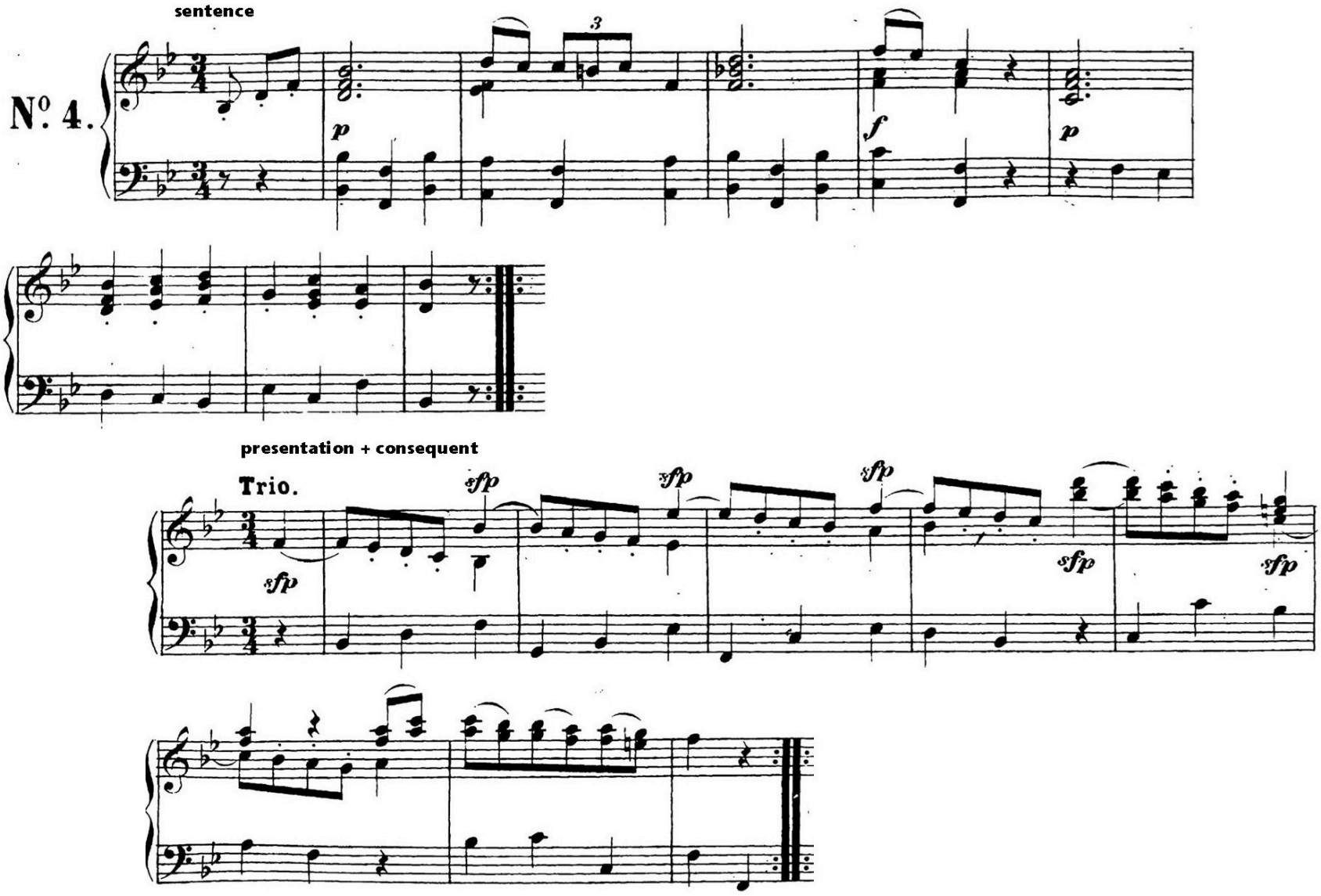
As with WoO7, these are reproduced from my essay *Dance Designs in 18th and Early 19th Century Music* (2015; link); see also *Form Functions in Menuets by Beethoven and Others, 1770-1813* (2016; link).

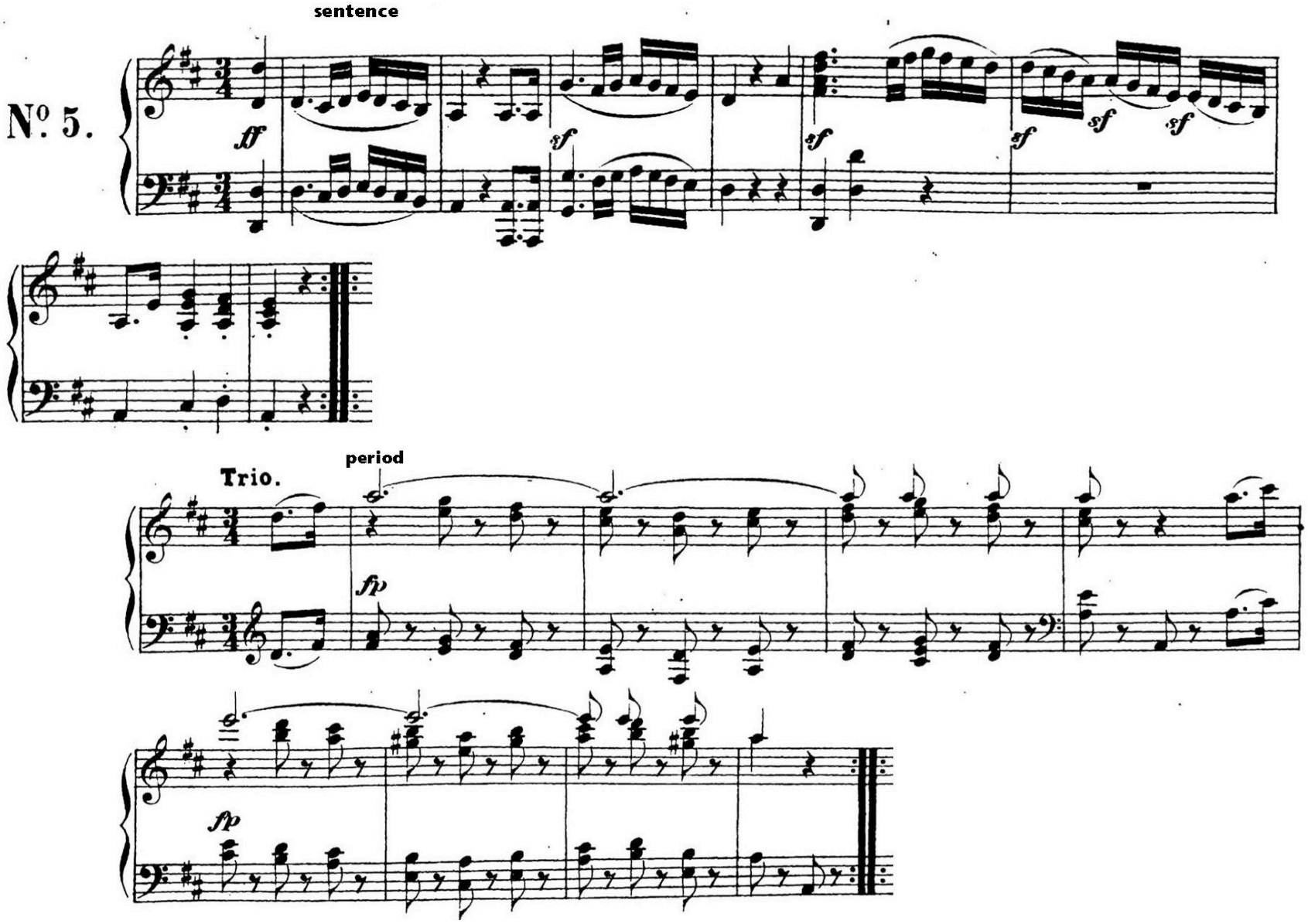


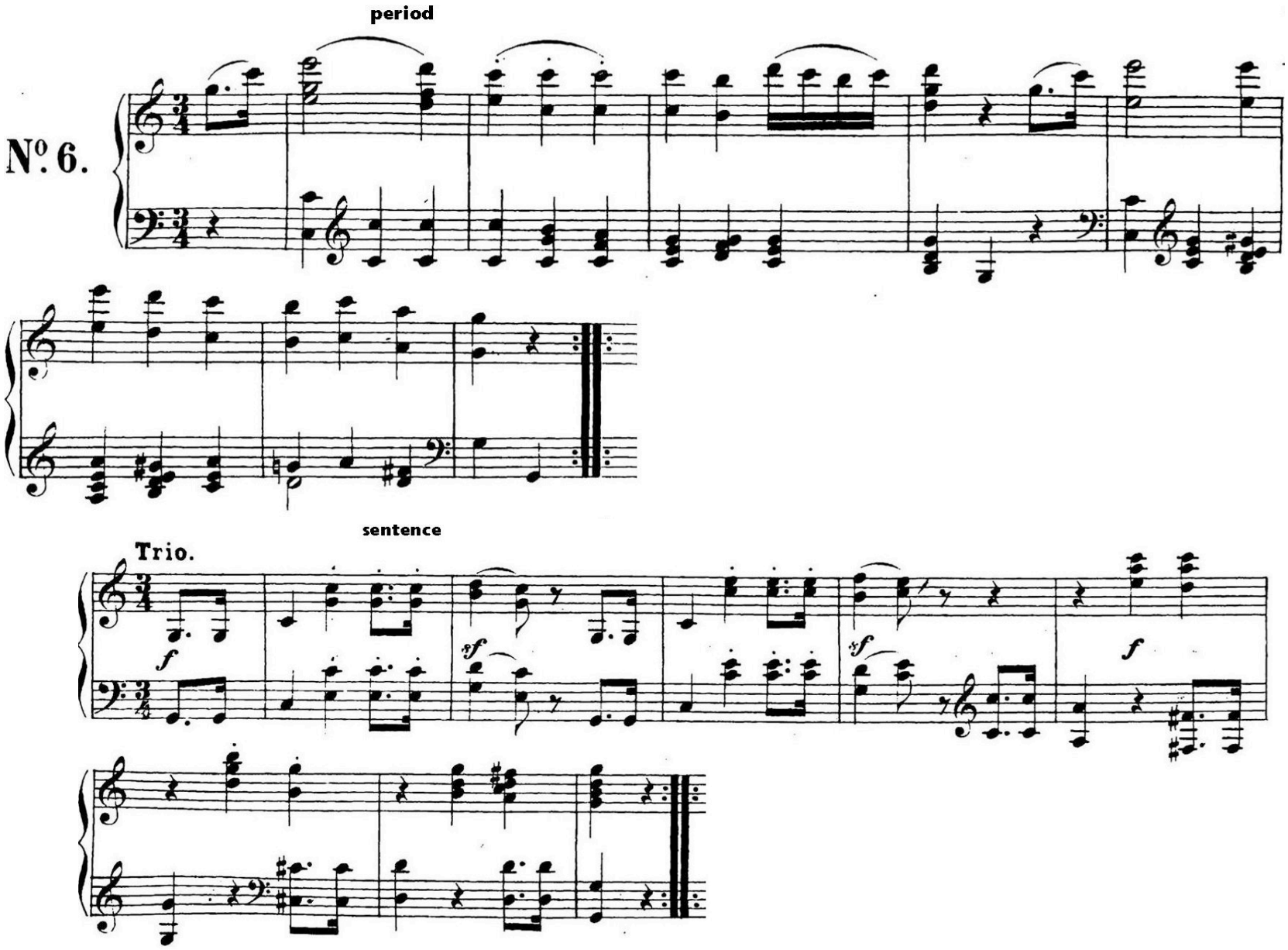



No. 2.
f
sf
period
Trio.
p
galant theme


sentence
No. 3.
sf
Trio.
sentence
p
sf
sf
f
1.
2.


sentence
No. 4.
p
f
p
presentation + consequent
Trio.
sfp
sfp
sfp
sfp
sfp

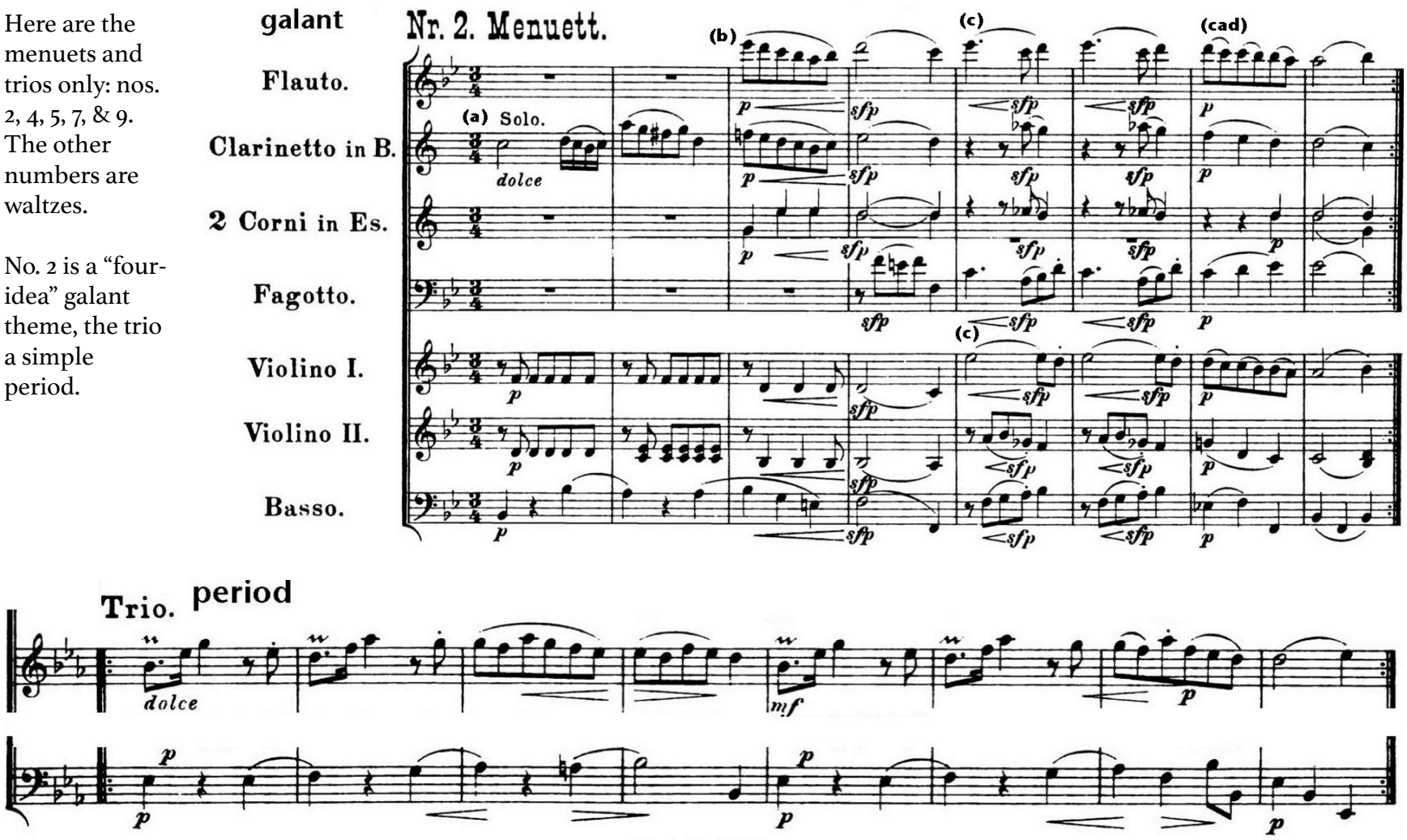

sentence
No. 5.
ff
sf
sf
sf
sf
sf
Trio.
period
fp
fp

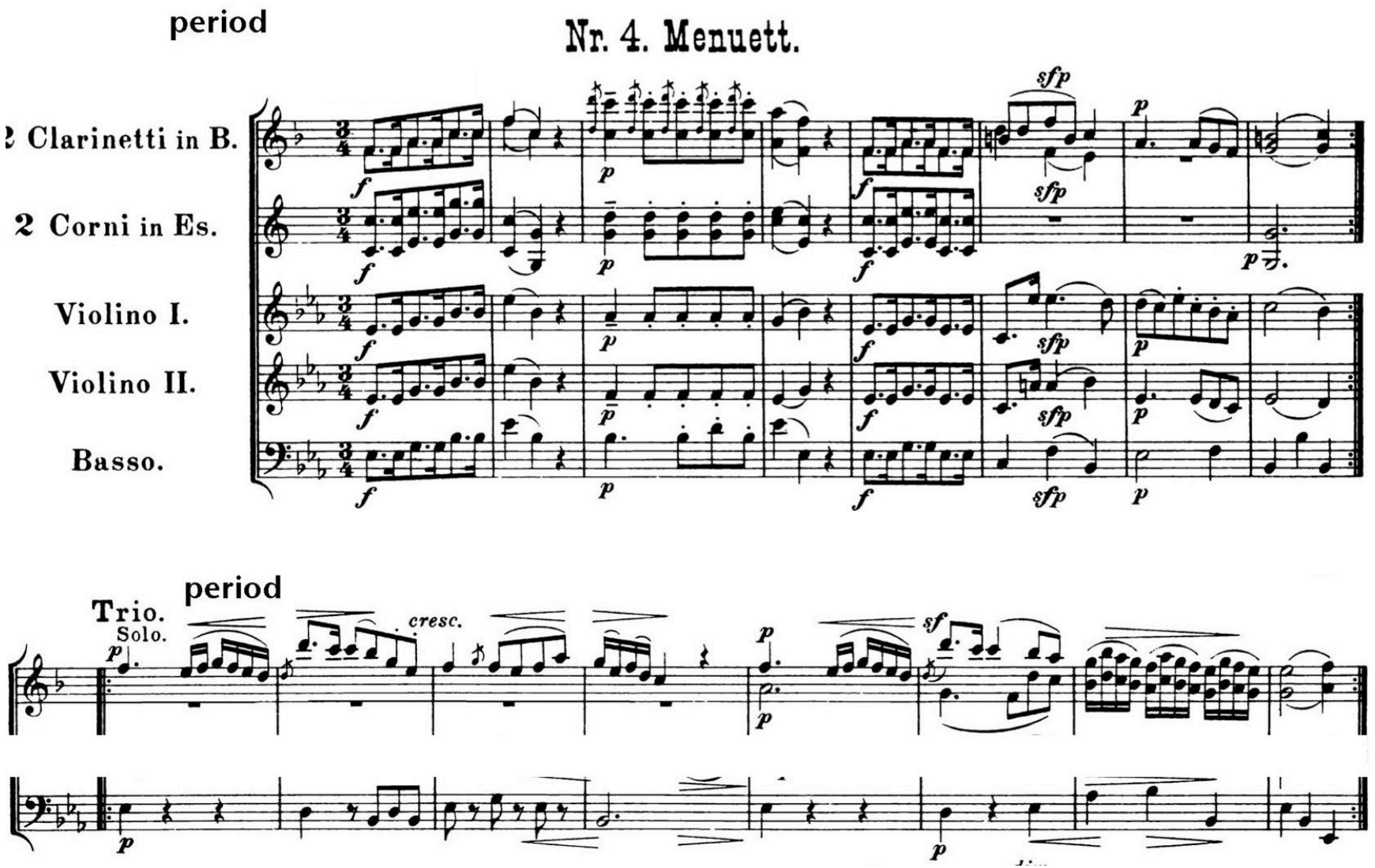

period
Nº. 6.
sentence
Trio.
f
sf
sf
f

3.1.3. Eleven Mödlinger Tänze [1819? Authorship doubtful]

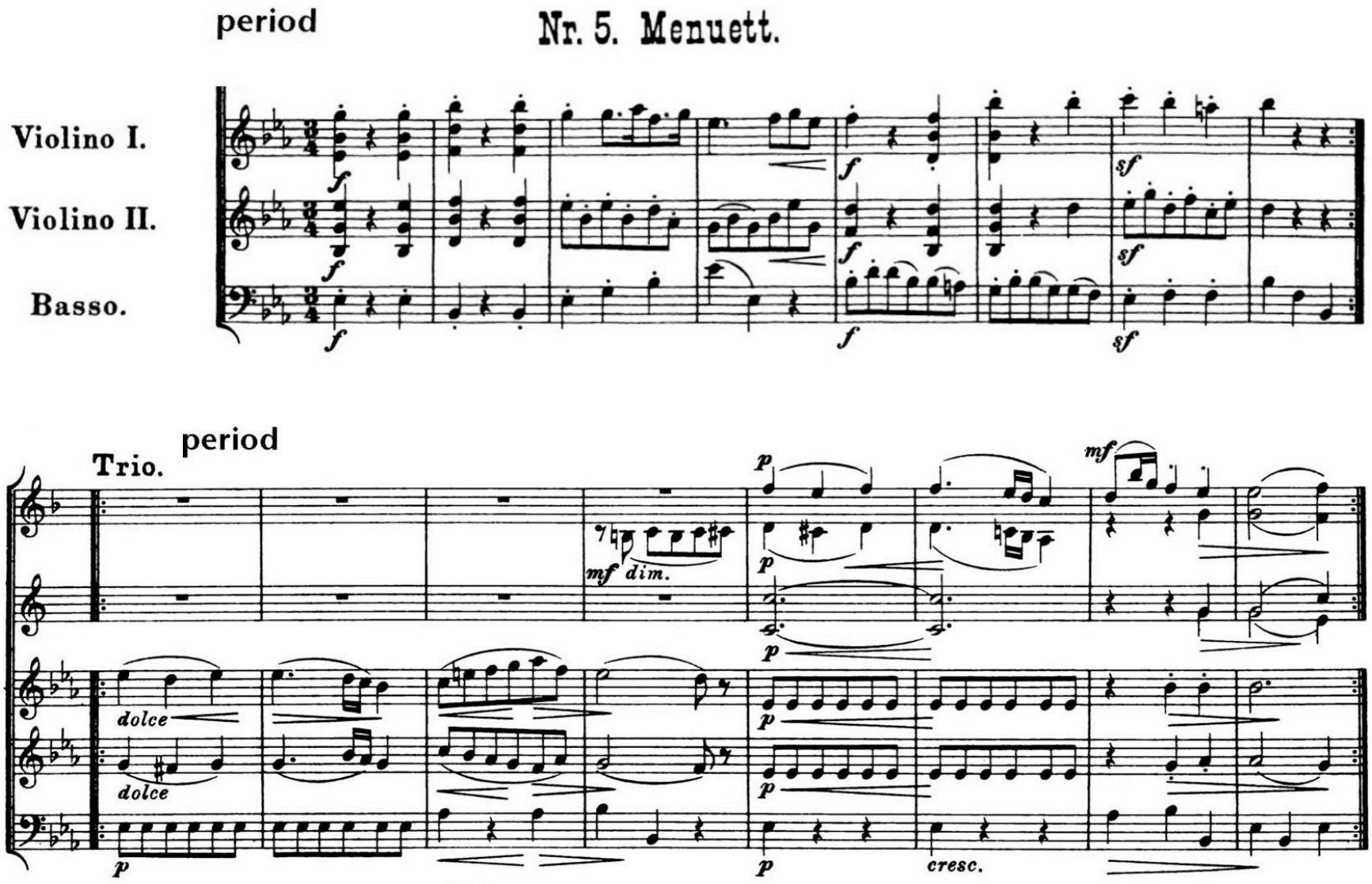
Here are the menuets and trios only: nos. 2, 4, 5, 7, & 9. The other numbers are waltzes.

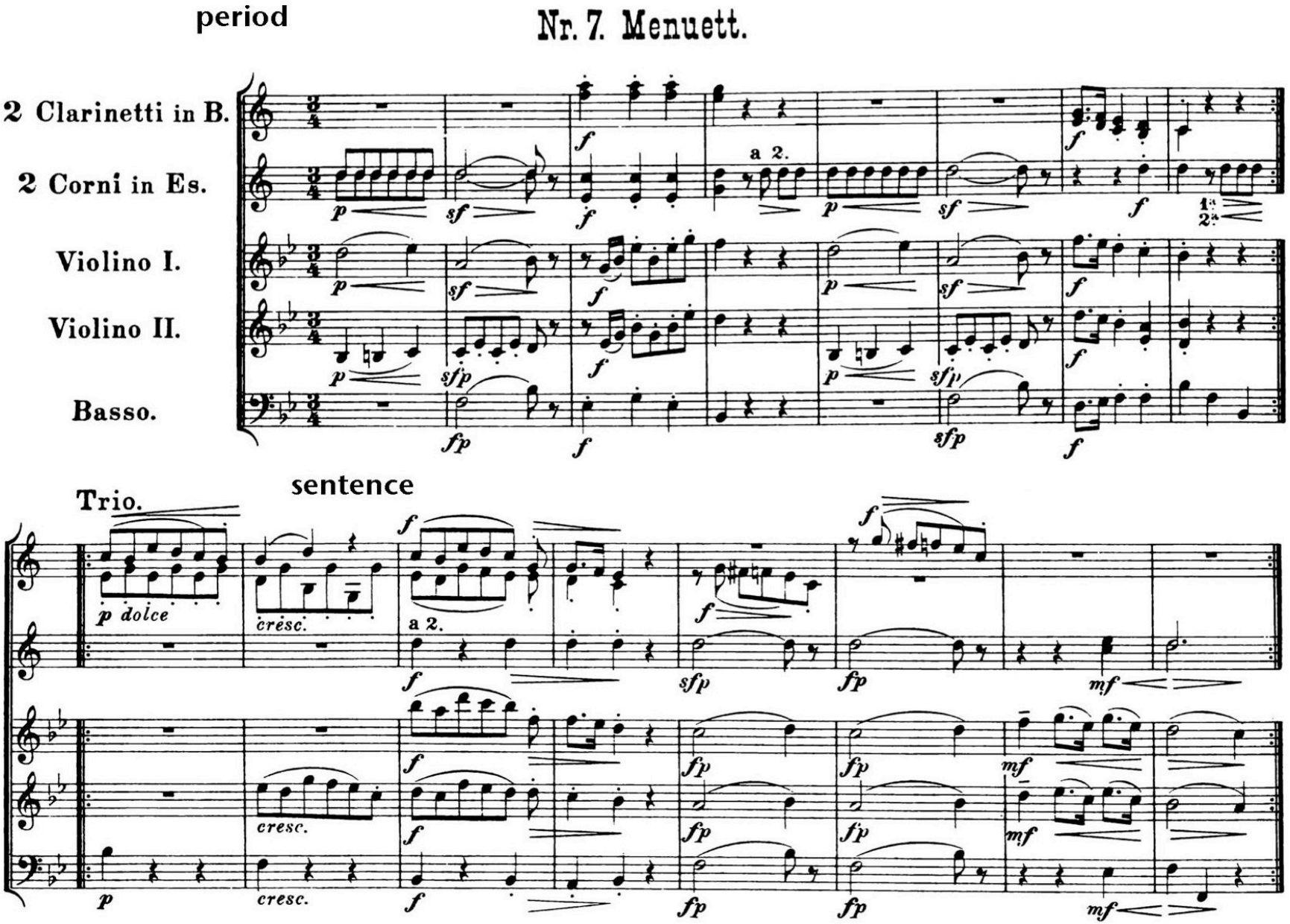
No. 2 is a "four-idea" galant theme, the trio a simple period.

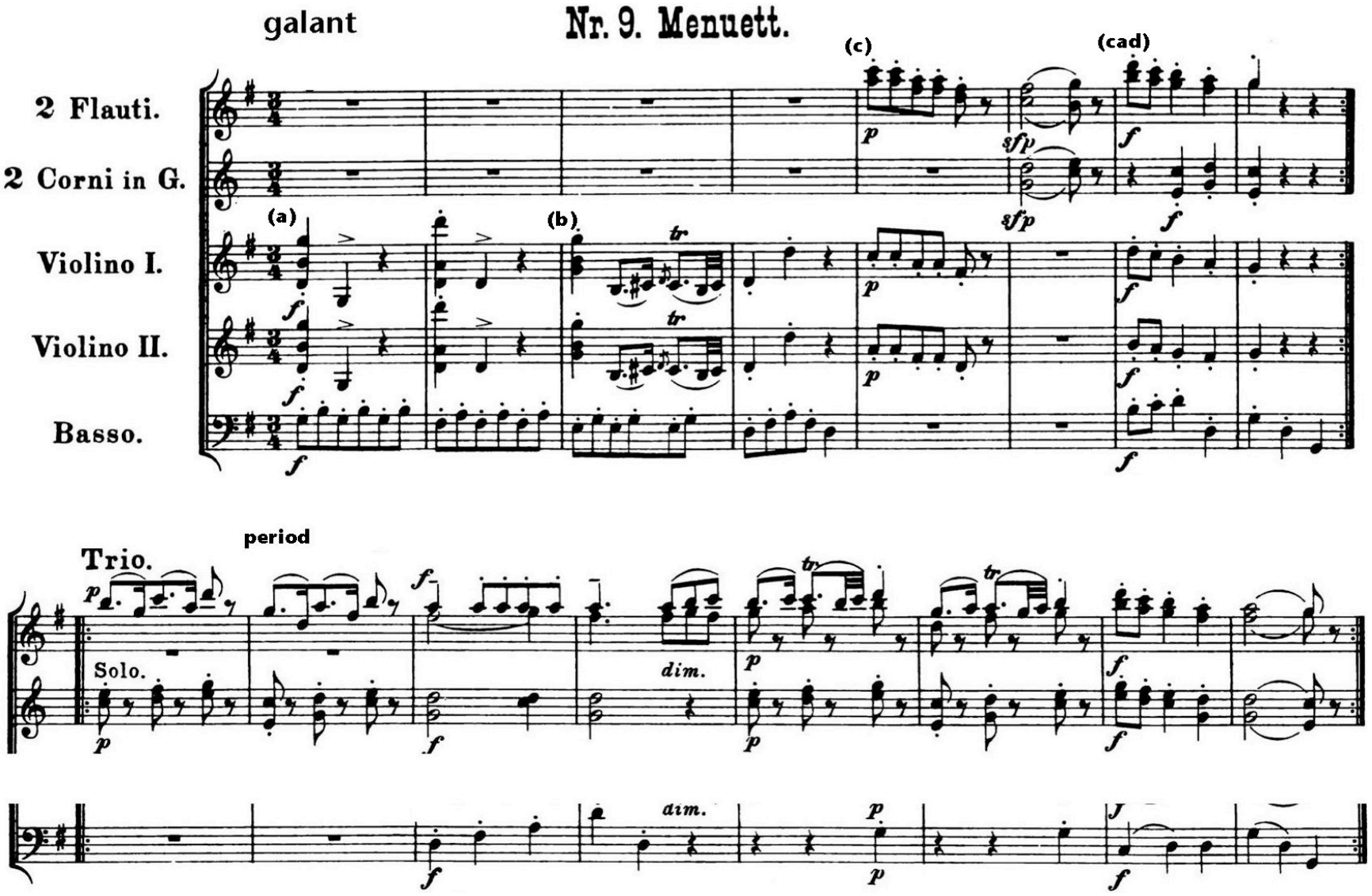



period
Nr. 4. Menuett.
2 Clarinetti in B.
2 Corni in Es.
Violino I.
Violino II.
Basso.
Trio.
Solo.
period
cresc.

period


Nr. 5. Menuett.
Violino I.
Violino II.
Basso.
Trio.
period
dolce
dolce
mf dim.
cresc.

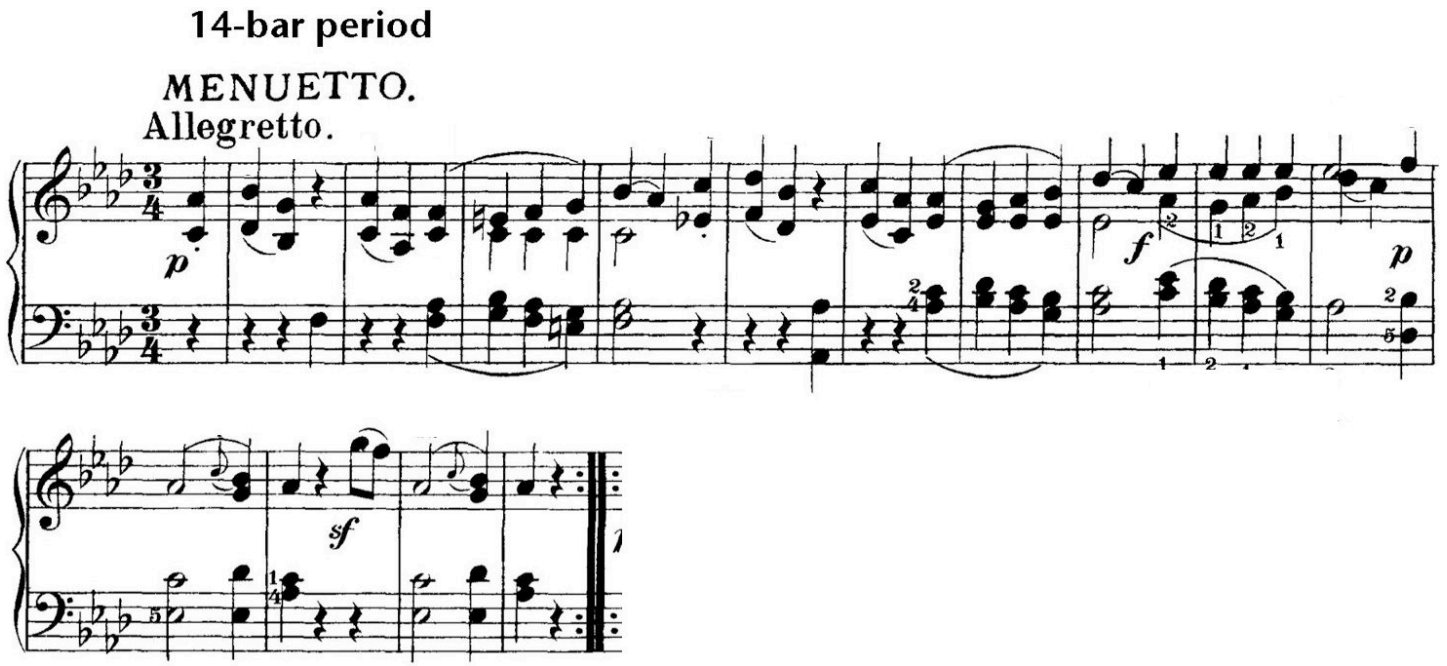

period
Nr. 7. Menuett.
2 Clarinetti in B.
2 Corni in Es.
Violino I.
Violino II.
Basso.
a 2.
Trio.
sentence
p dolce
cresc.
a 2.
cresc.
cresc.

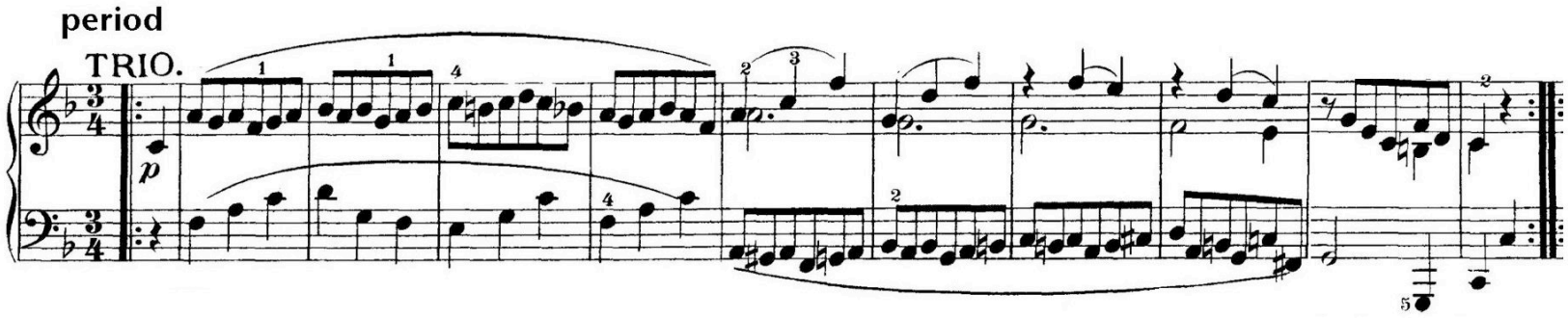

galant
Nr. 9. Menuett.
2 Flauti.
2 Corni in G.
Violino I.
Violino II.
Basso.
(a)
(b)
(c)
(cad)
Trio.
period
Solo.
dim.
dim.

3.1.4. Piano sonatas; Trios op. 1n3 and op. 9n2

Op. 2n1. The menuet's 14 bars are divided 4 + 10, where bars 9-10 expand bars 7-8 and cadence follows; that is repeated as 13-14.

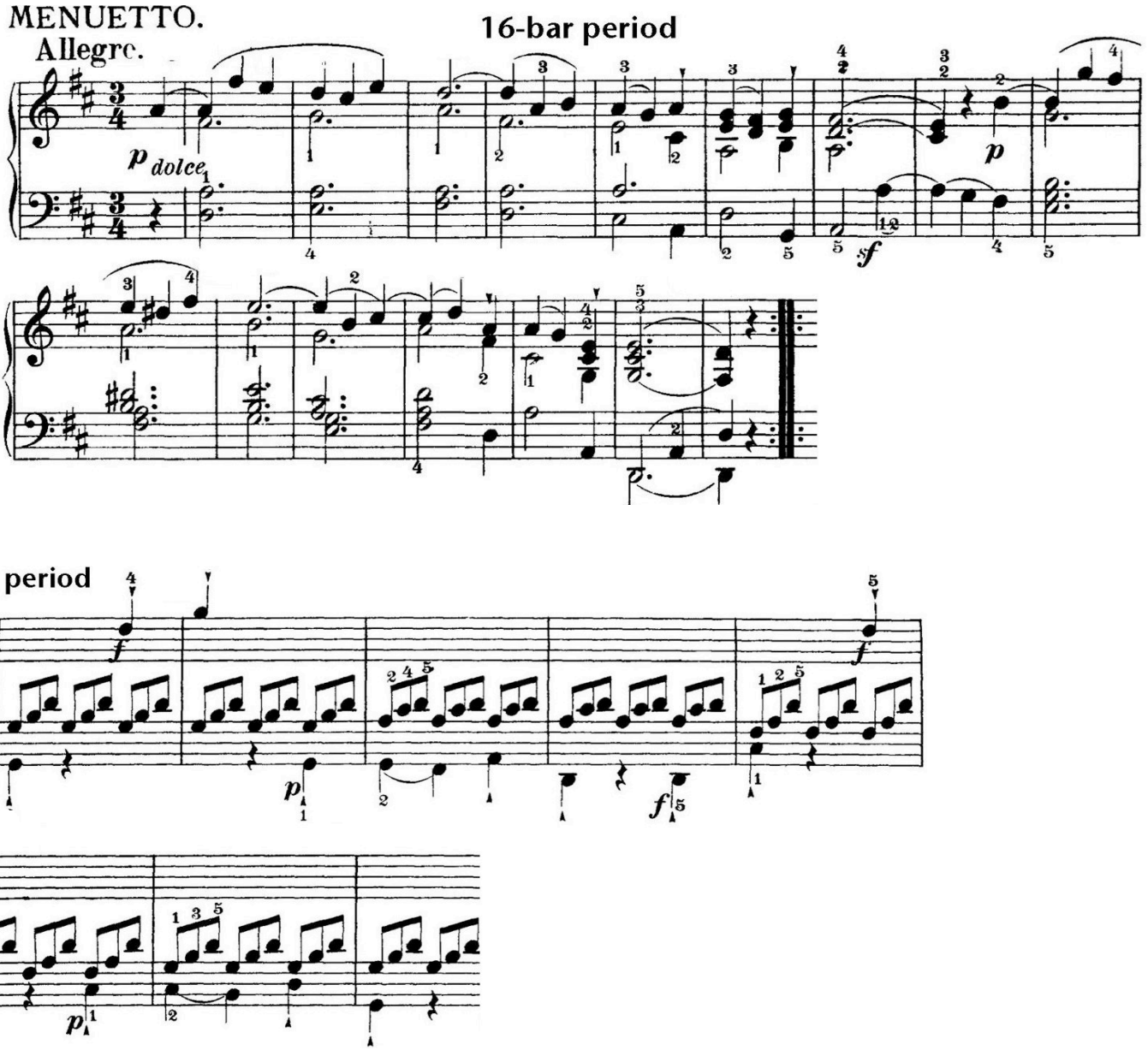
The trio is a 10-bar period where the consequent is expanded by two bars in the cadence.





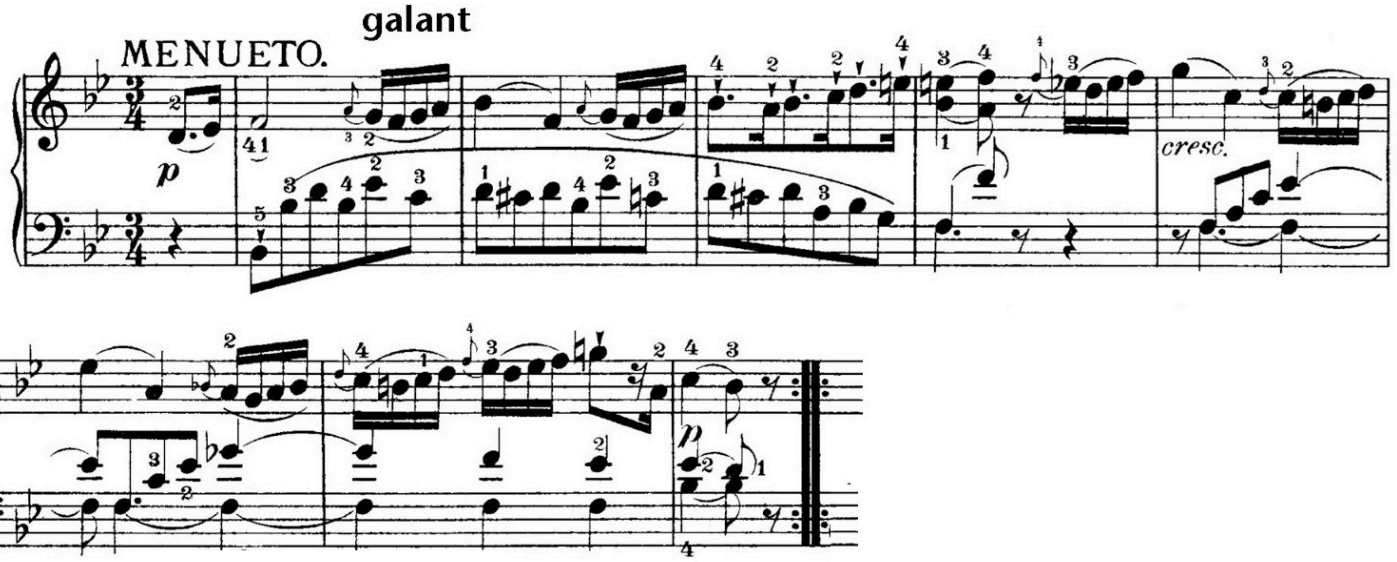
Op. 10n3. In the menuet, a straightforward 16-bar period with transposition to begin the consequent phase.

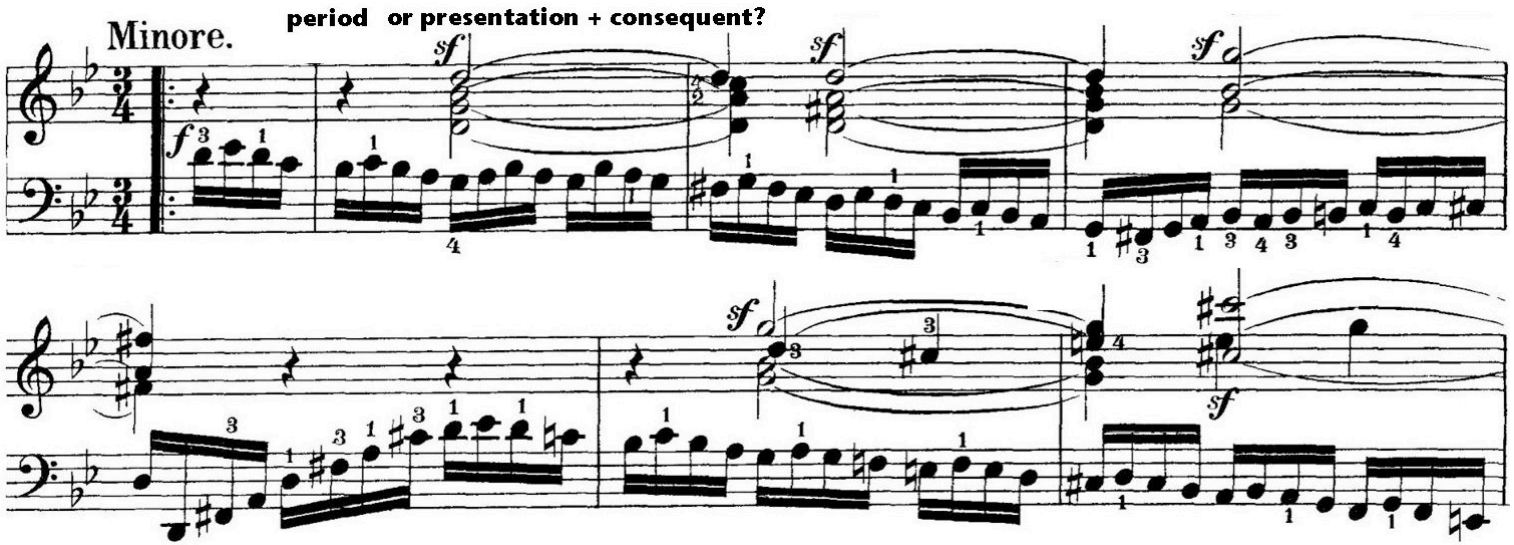
In the trio, a simple period to begin, although there is no repeat sign to guide analysis, and this period could easily be heard as the opening phase of a larger form.

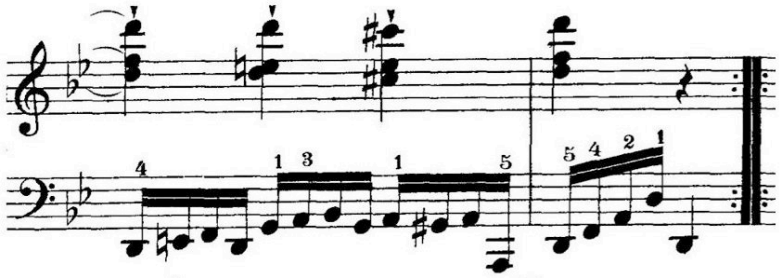


Op. 22. A galant theme with intense development of a motive from the basic idea in the continuation.

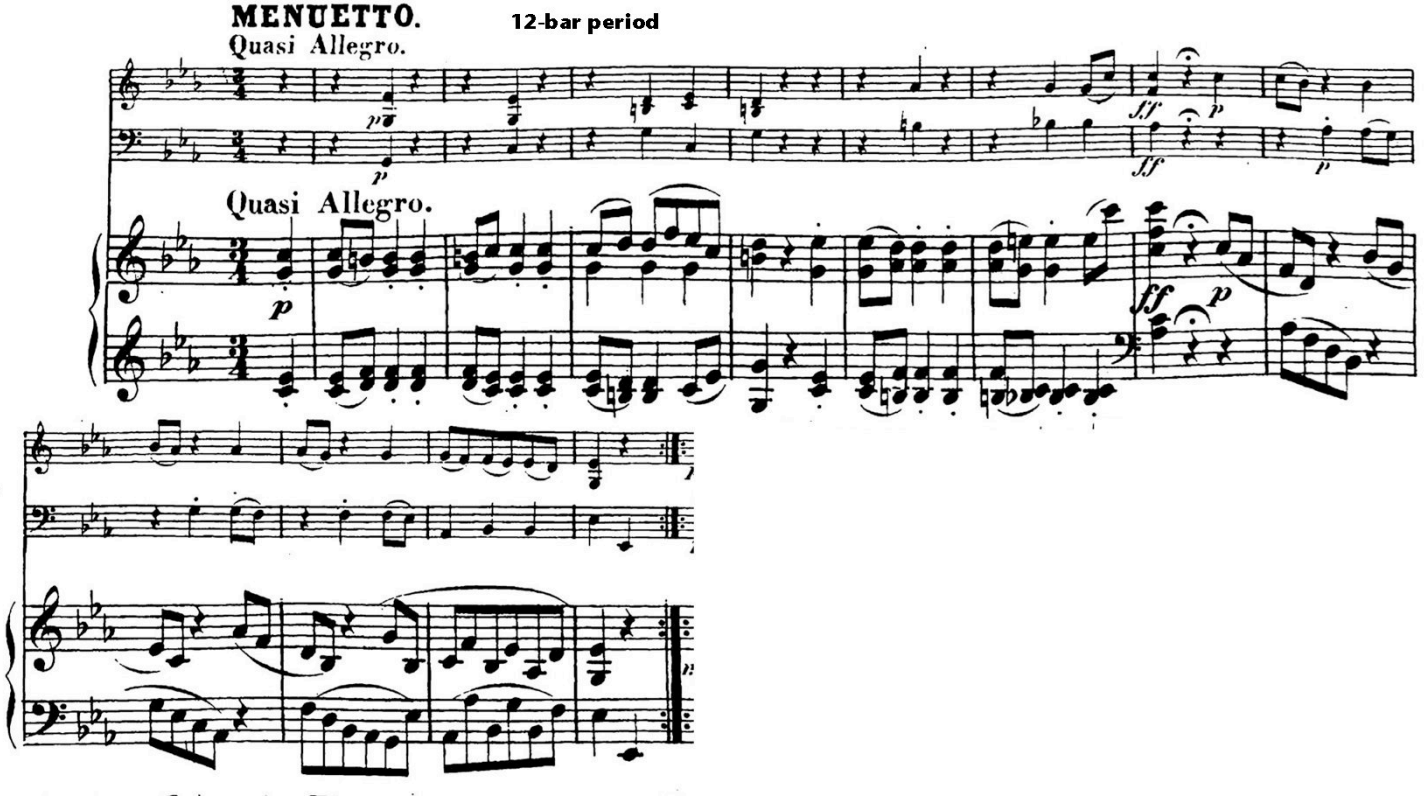
In the trio, consistency of the figuration makes either reading plausible.

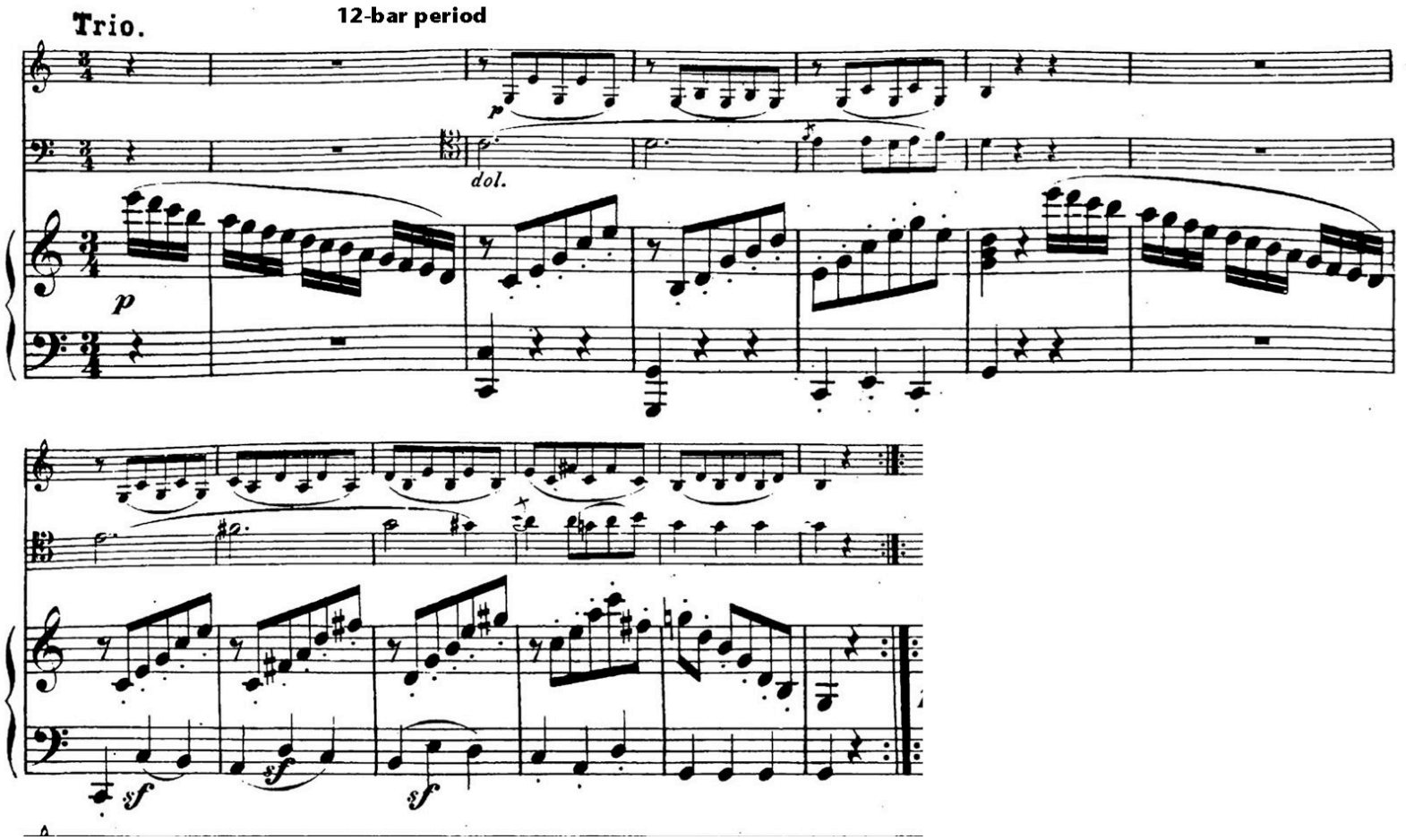




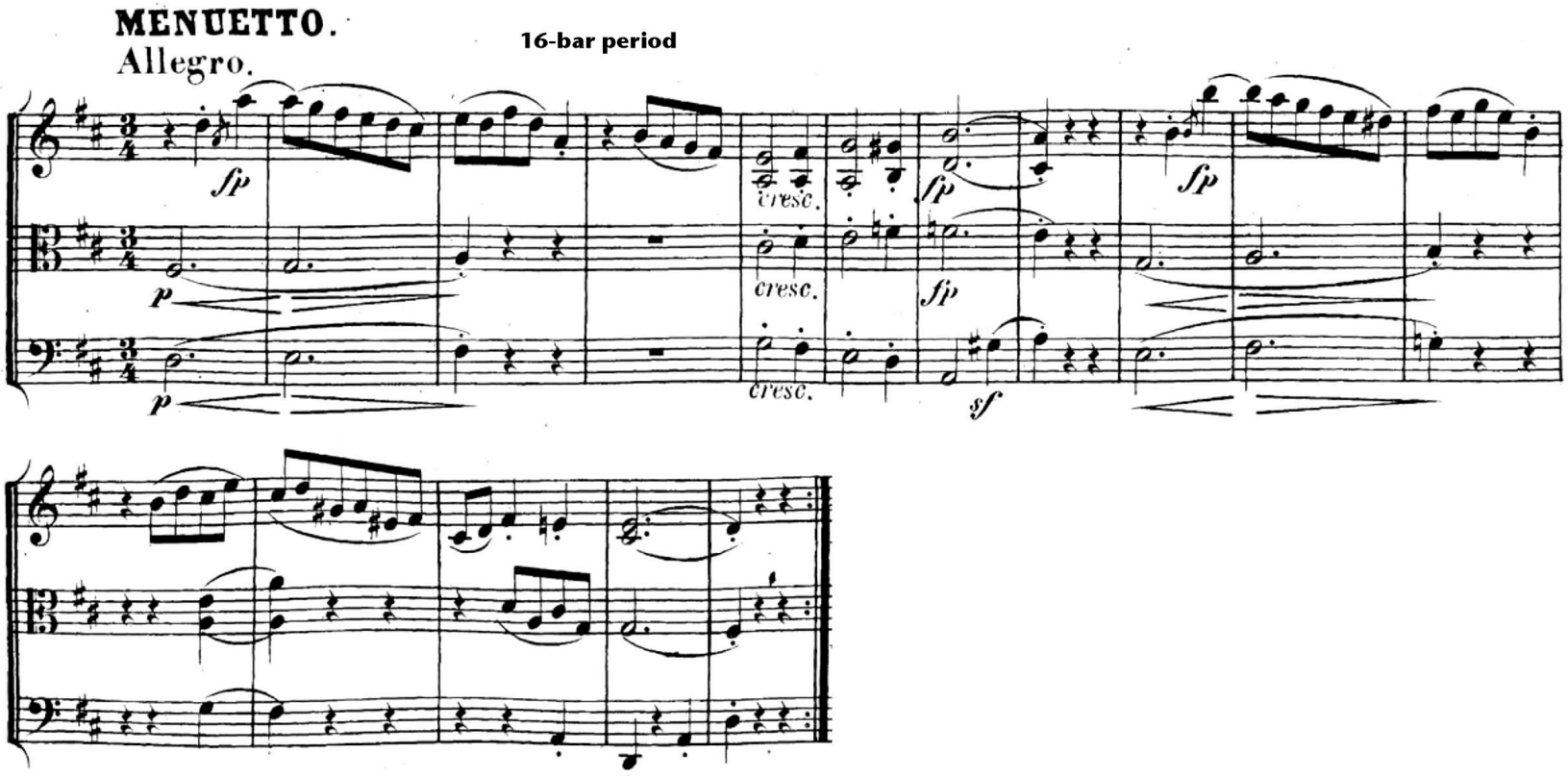


In the piano trio, Op. 1n3, 12-bar periods in both, but with (literally) odd divisions between the phrase units.

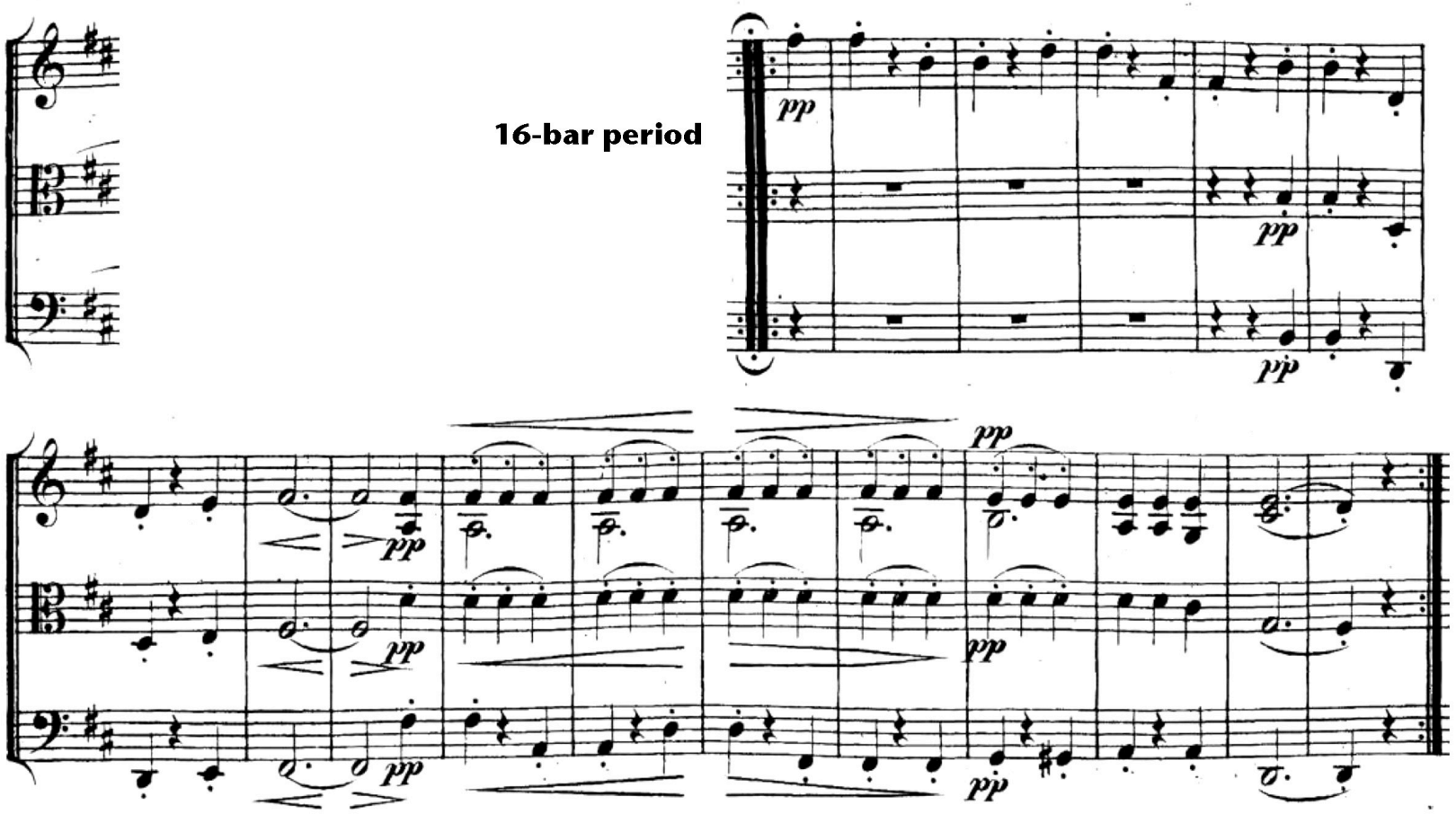



Trio.
12-bar period
dol.
p
sf
sf
sf

In the string trio, Op. 9n2, two 16-bar periods, the menuet with a galant theme as antecedent phase, the trio with a sentence.

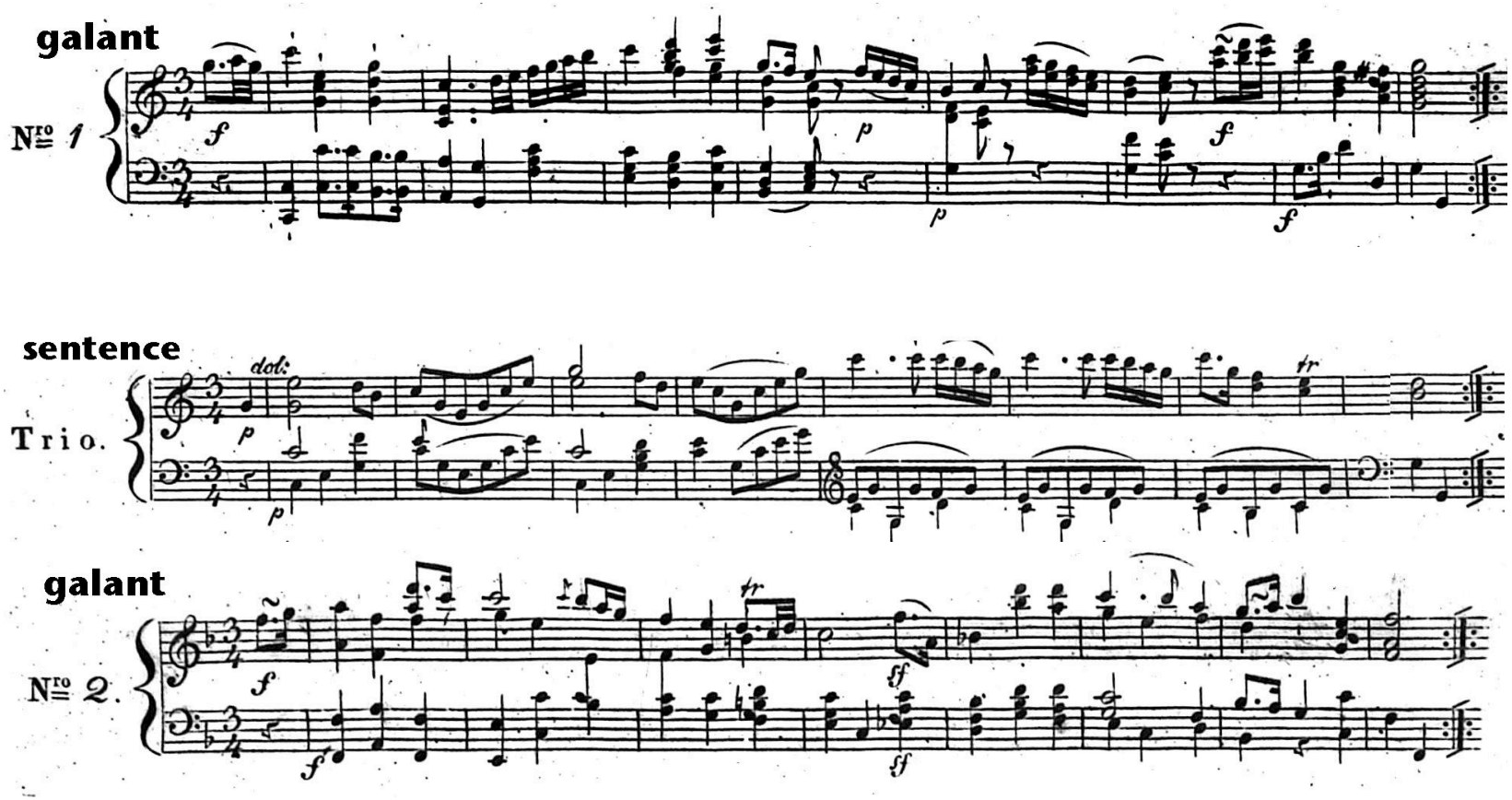


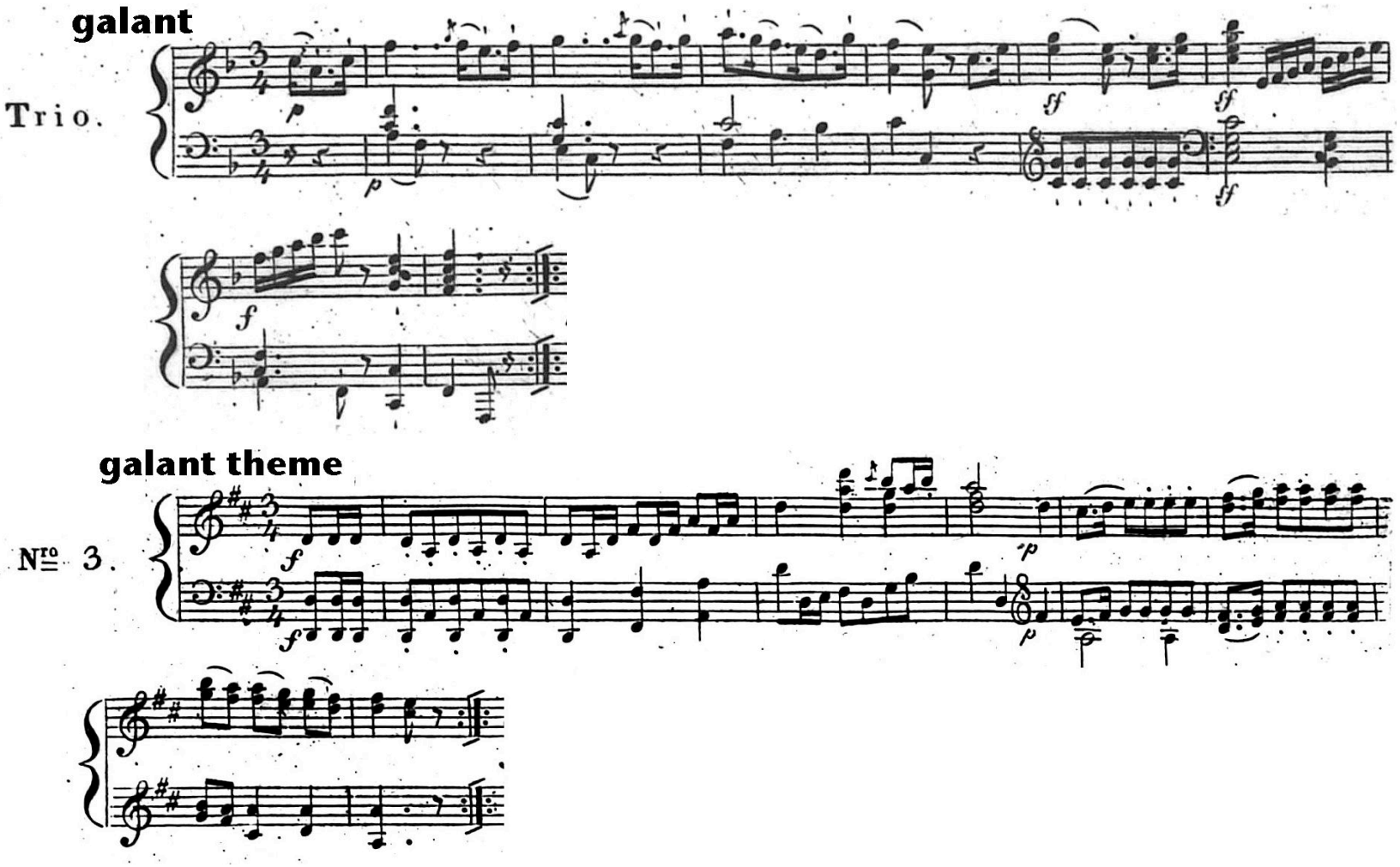
16-bar period

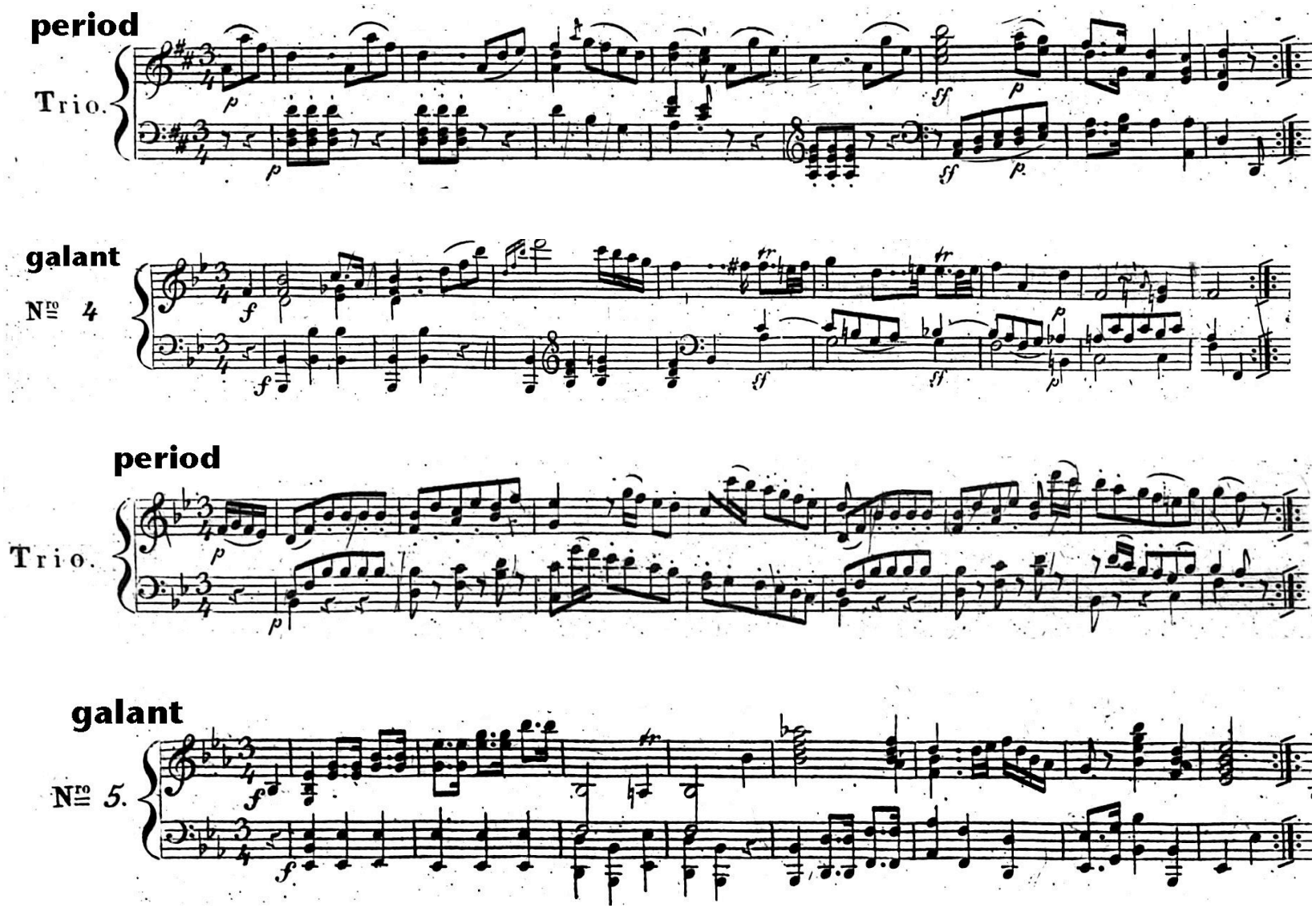


3.2. Johann Nepomuk Hummel (1778-1837)

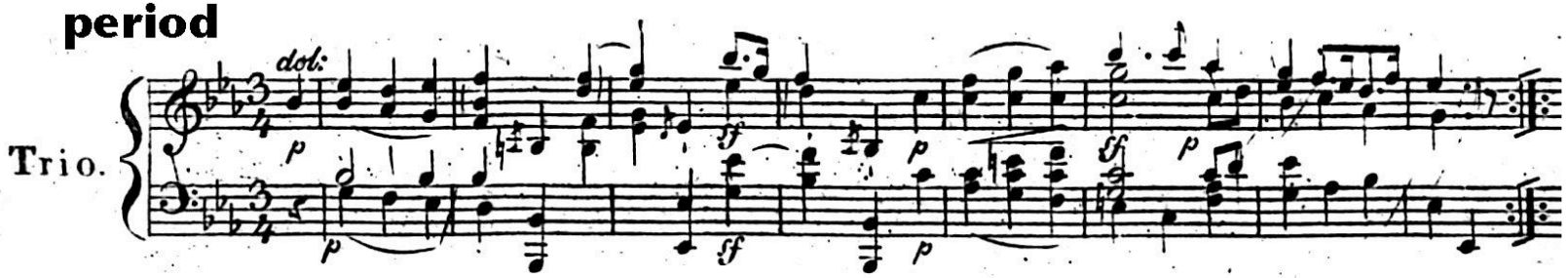
3.2.1. 12 Minuetten und Trios, op. 24 (1807) [alternate title: 12 Deutsche Tänze mit Anhang einer Bataille aufgeführt im K.K. kleinen Redouten Saale im Karneval . . . .]



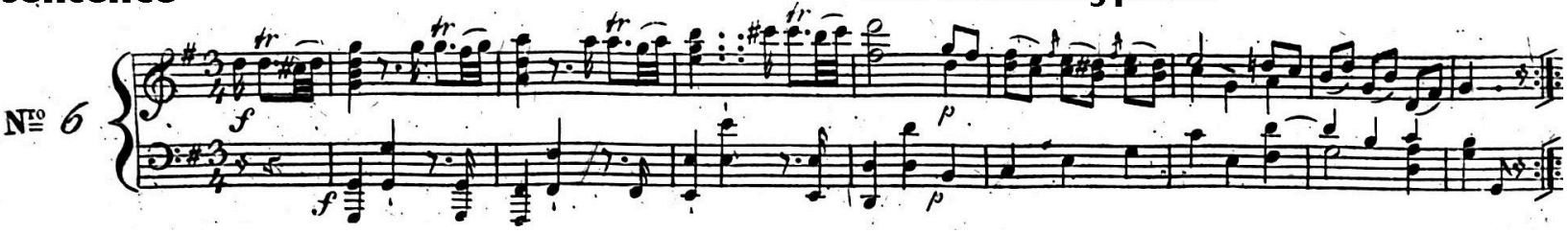

galant
Trio.
galant theme
Nro 3.


period
Trio.
galant
No. 4
period
Trio.
galant
No. 5.

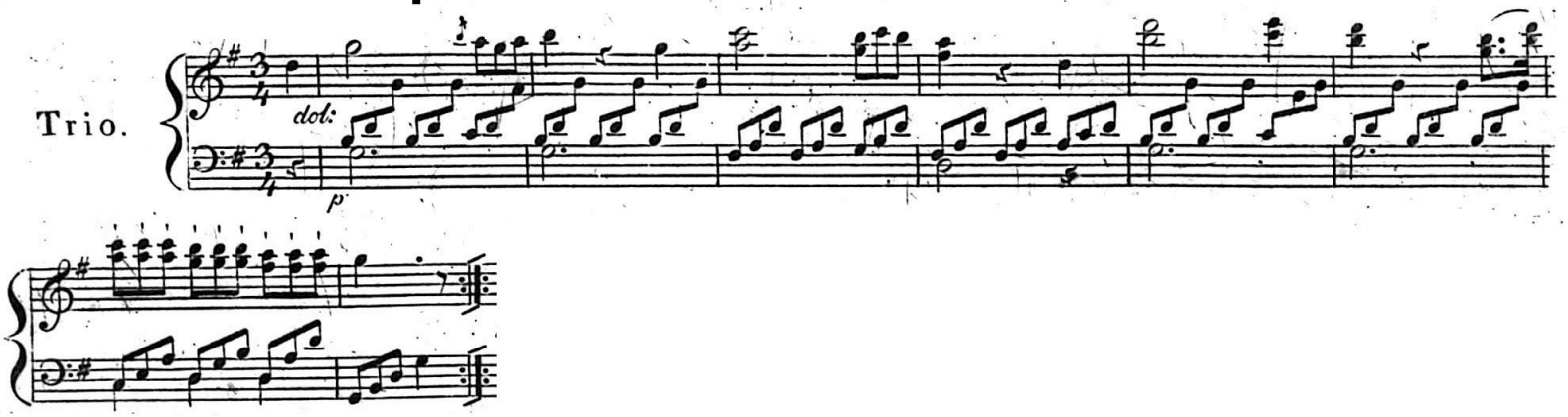
period

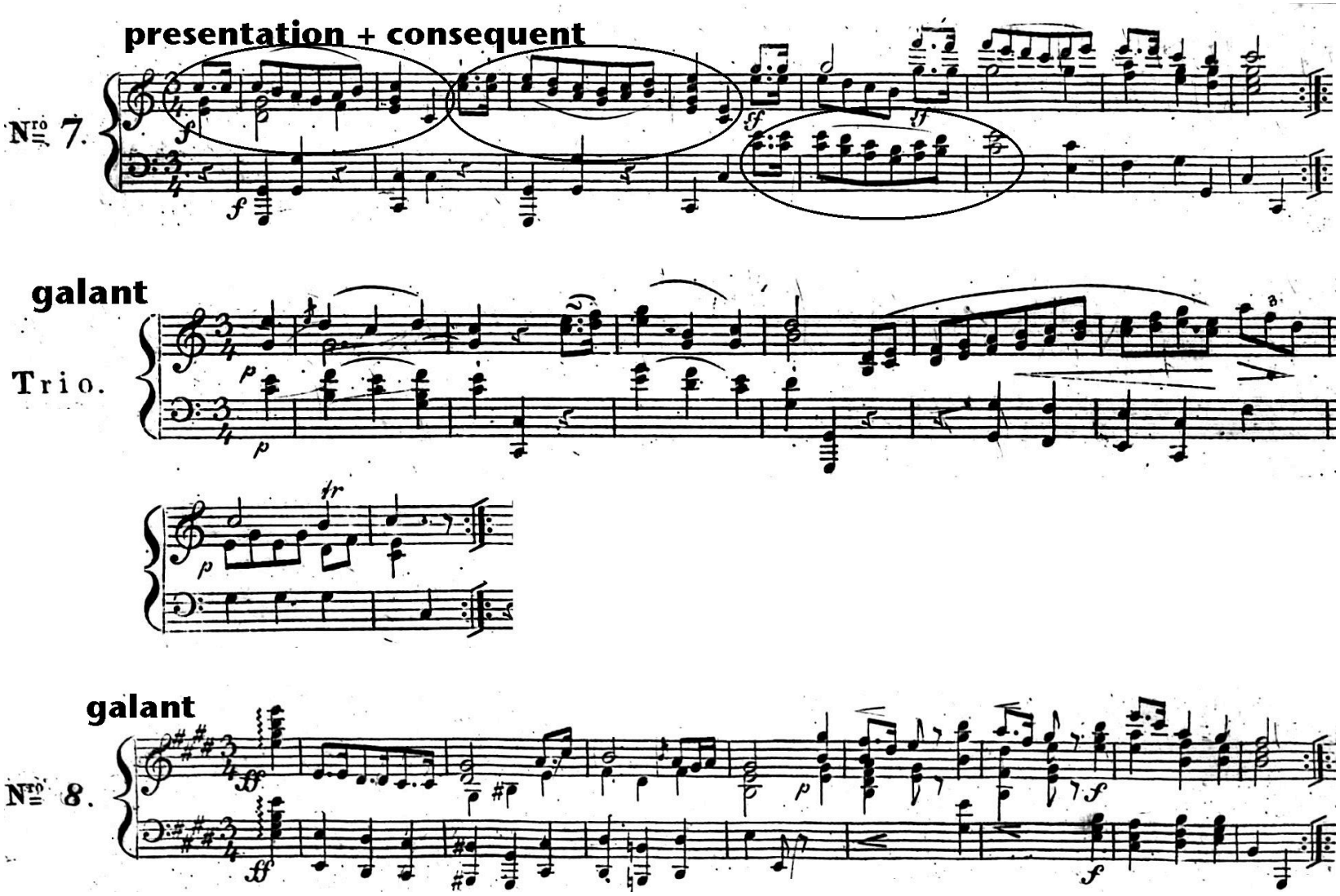


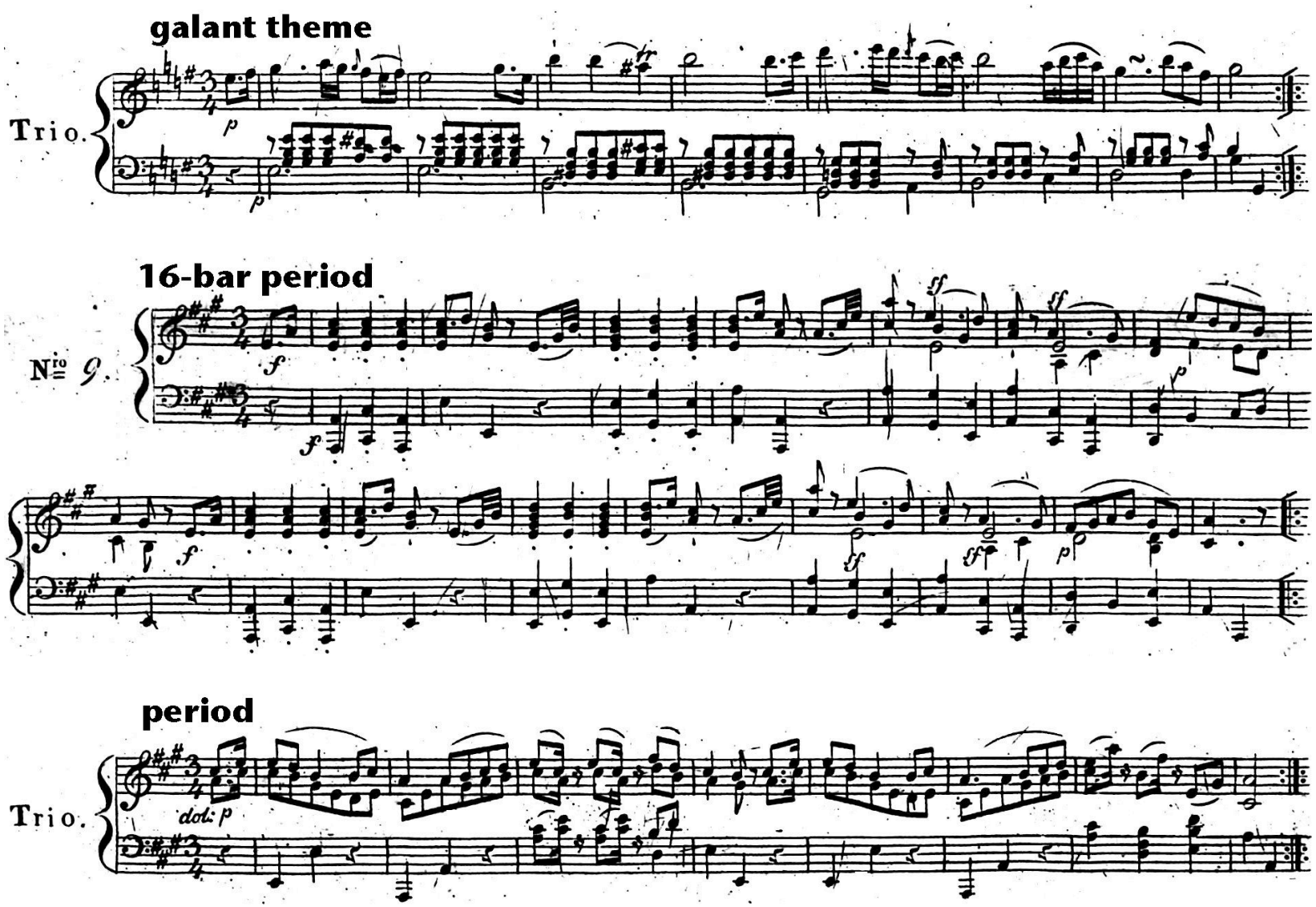
sentence **with contrasting phrase**

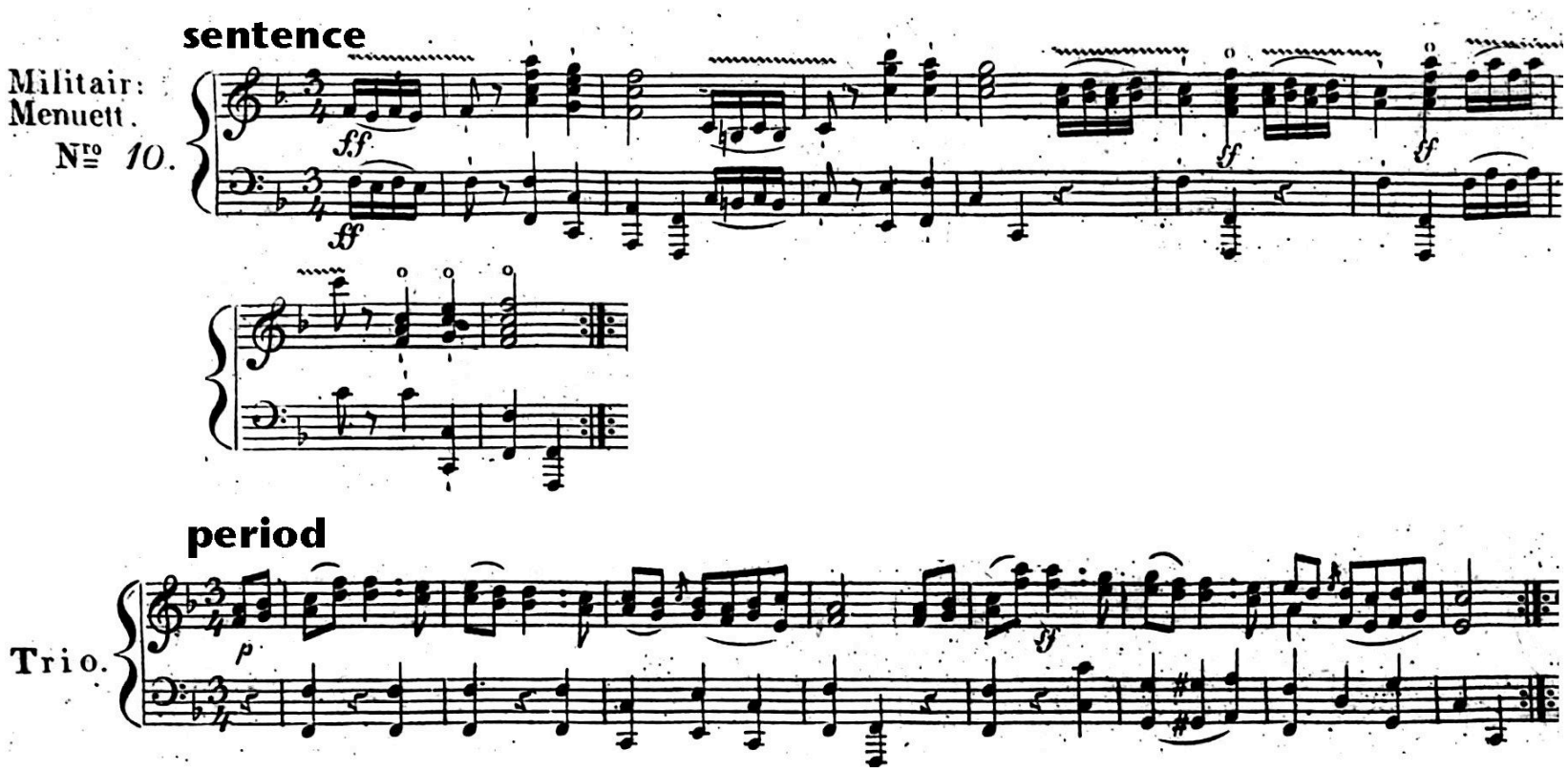


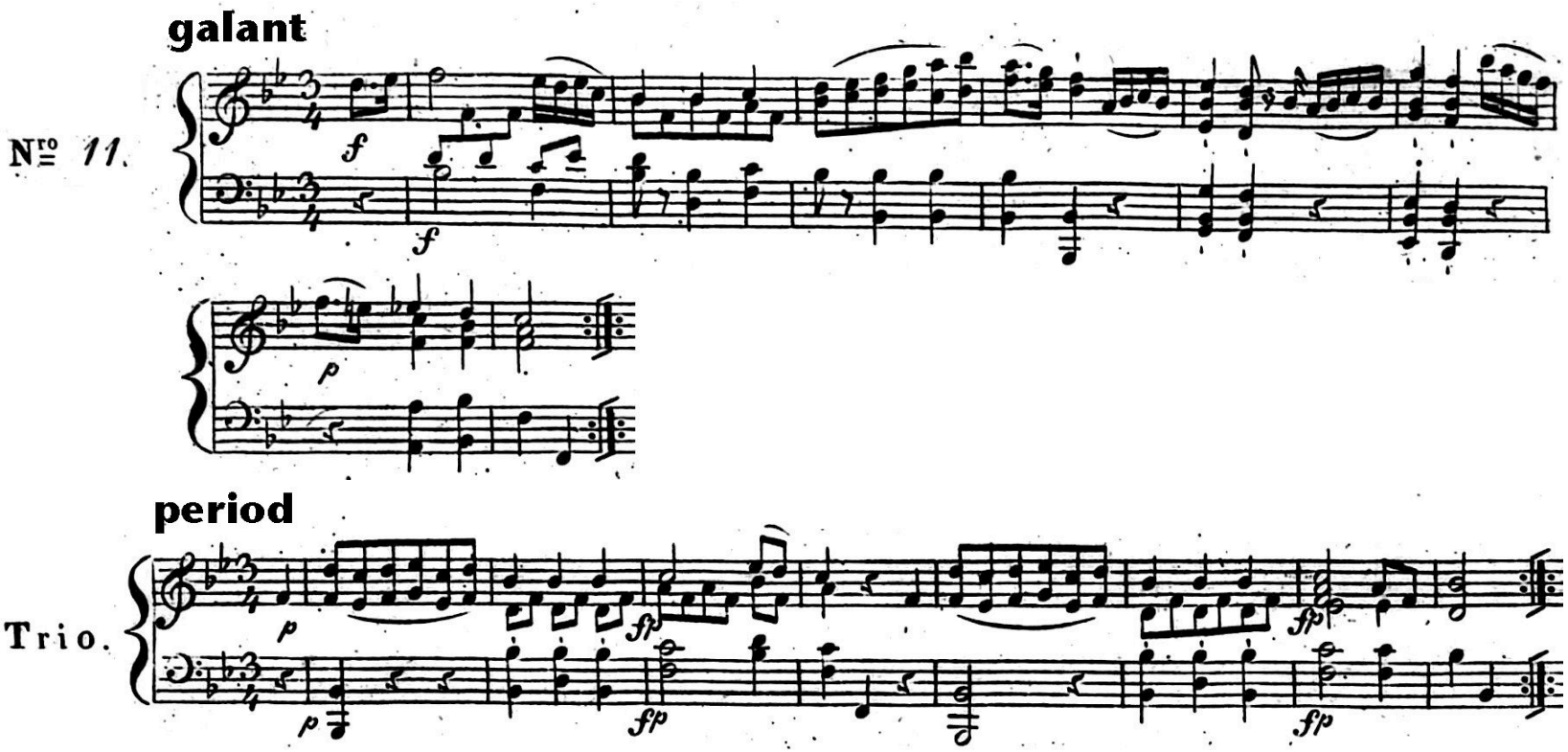
presentation + consequent ?

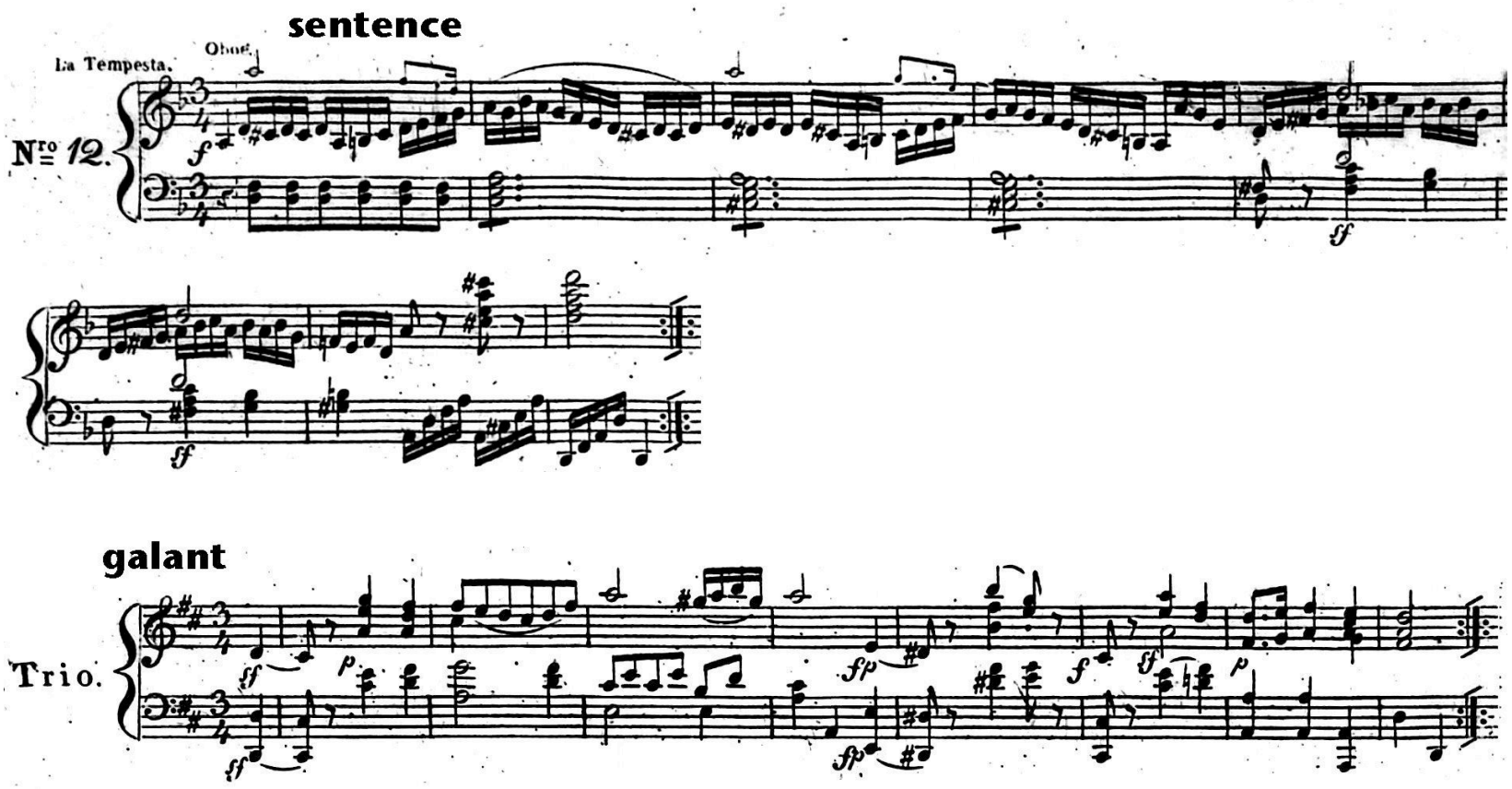



presentation + consequent
Nro 7.
galant
Trio.
galant
Nro 8.

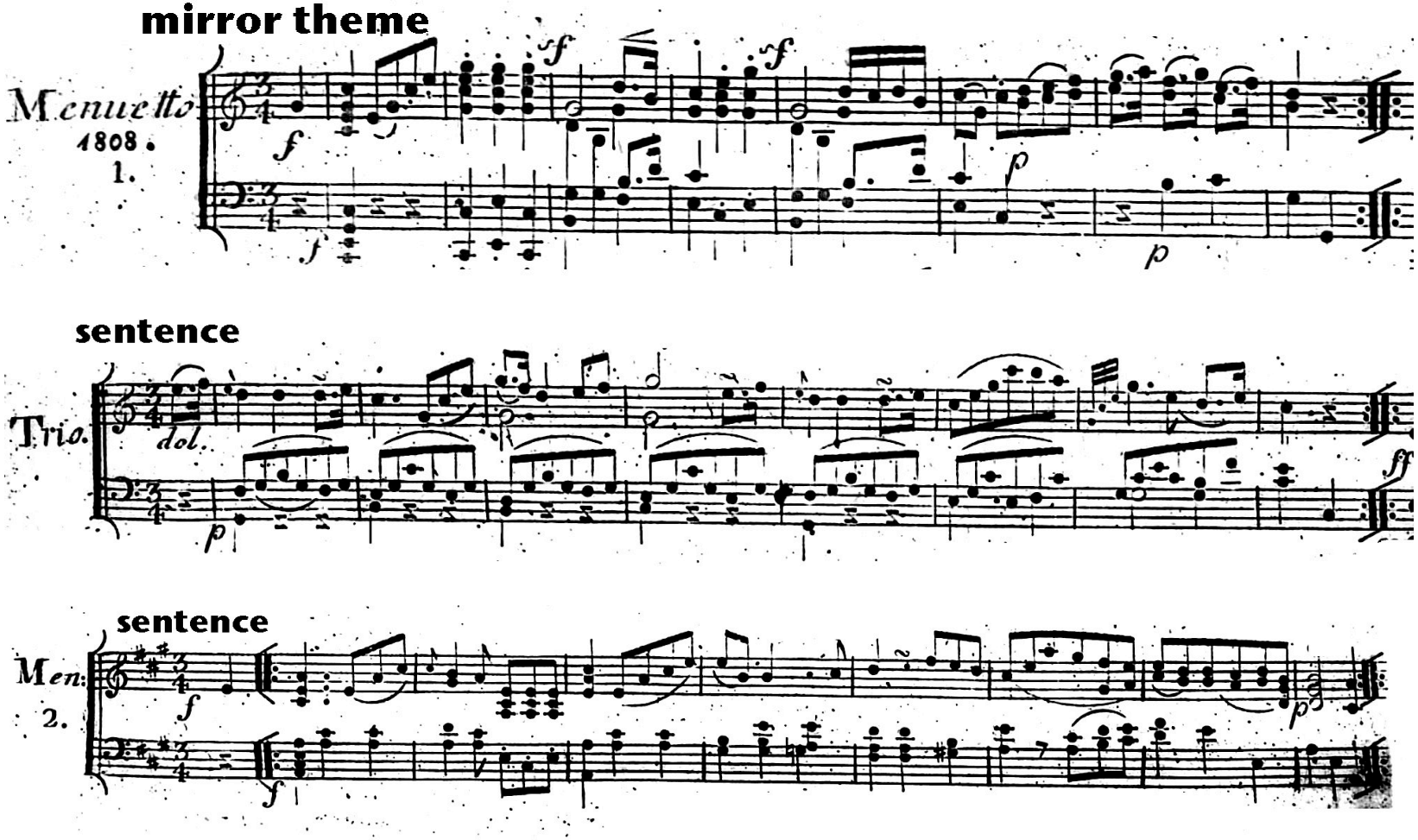

galant theme
Trio.
16-bar period
N.o 9.
period
Trio.
dol: p

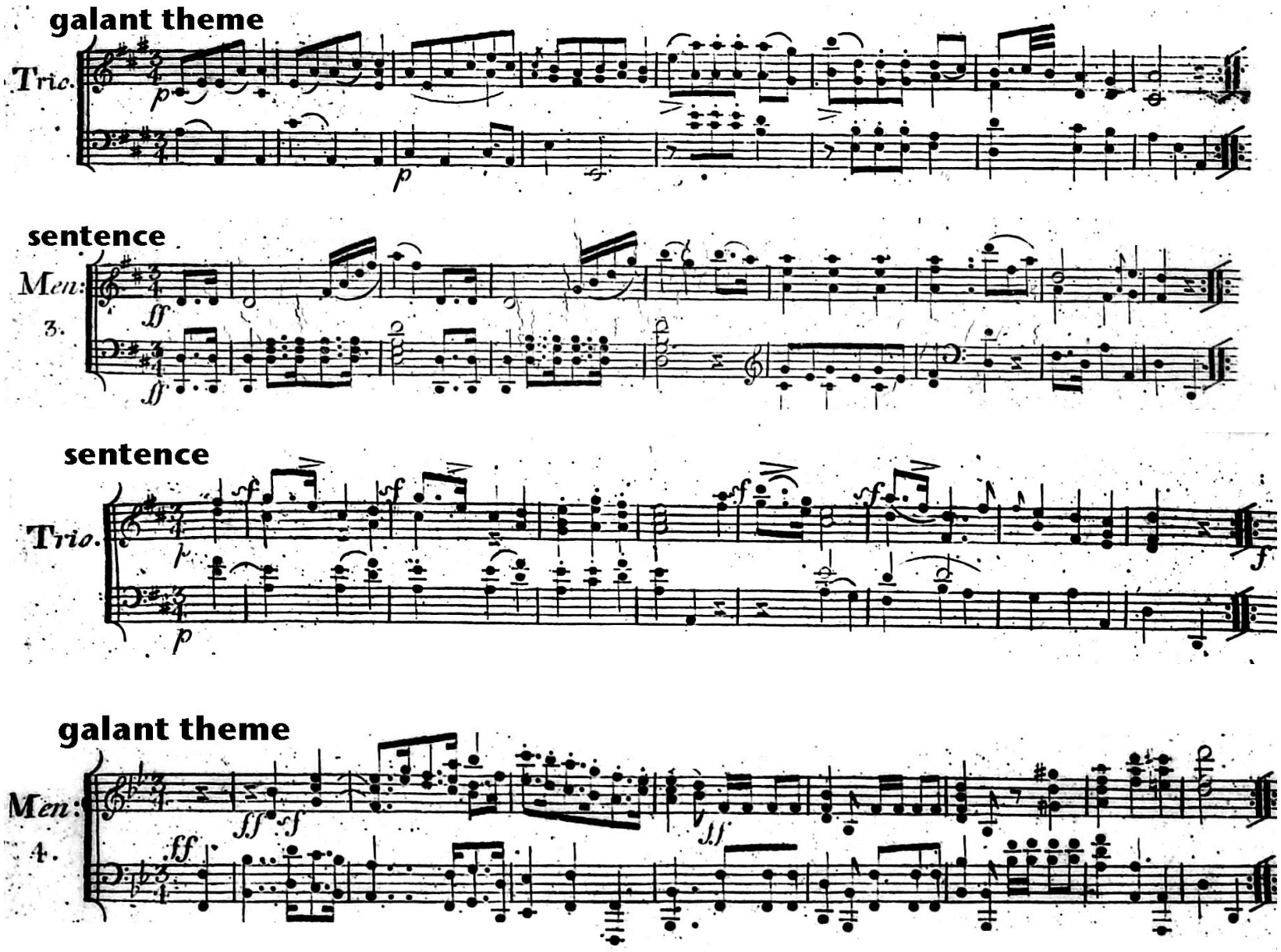

sentence
Militair:
Menuett.
Nro 10.
period
Trio.

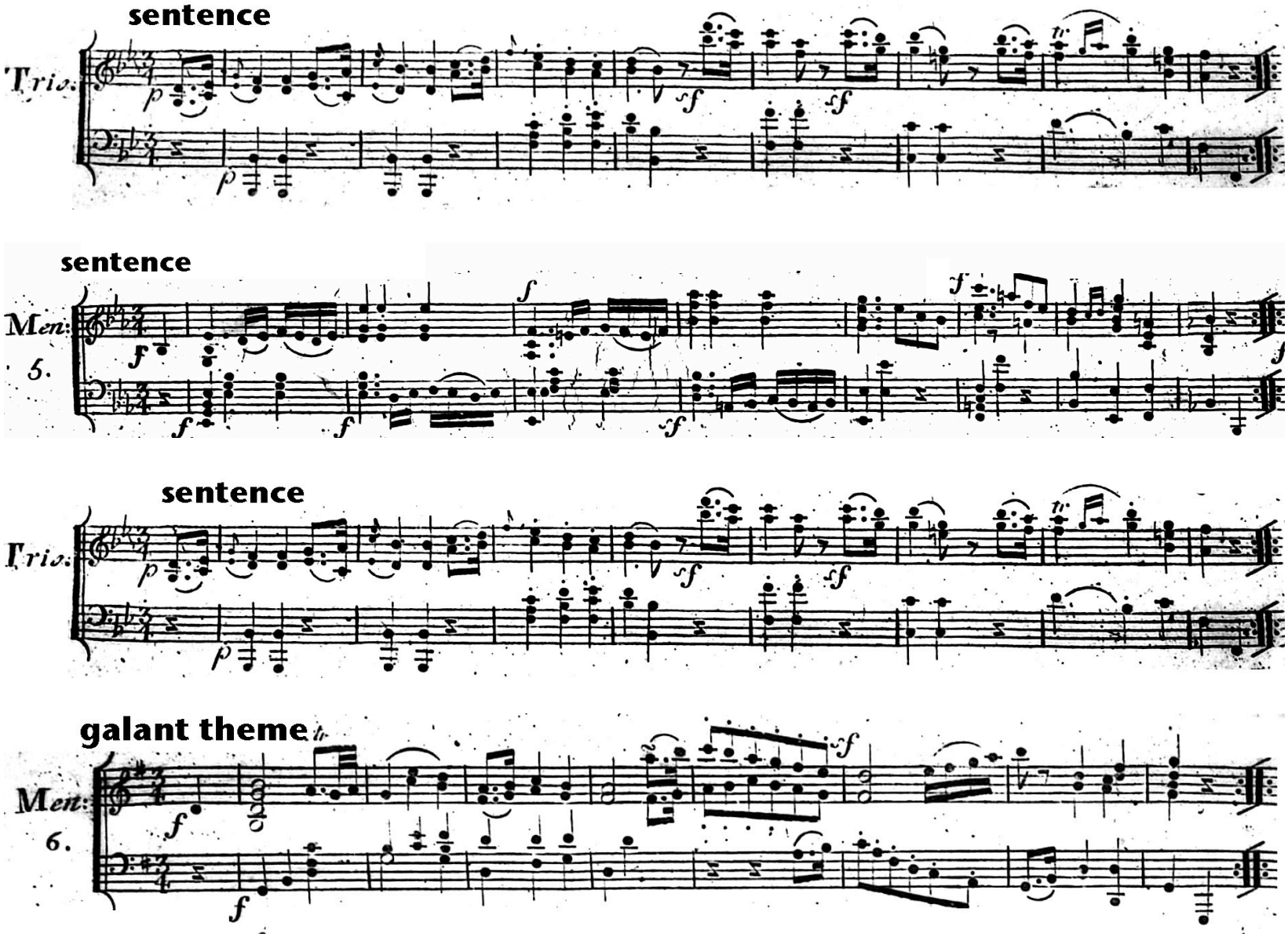

galant
Nro 11.
f
f
p
period
Trio.
p
fp
fp
p
fp
fp

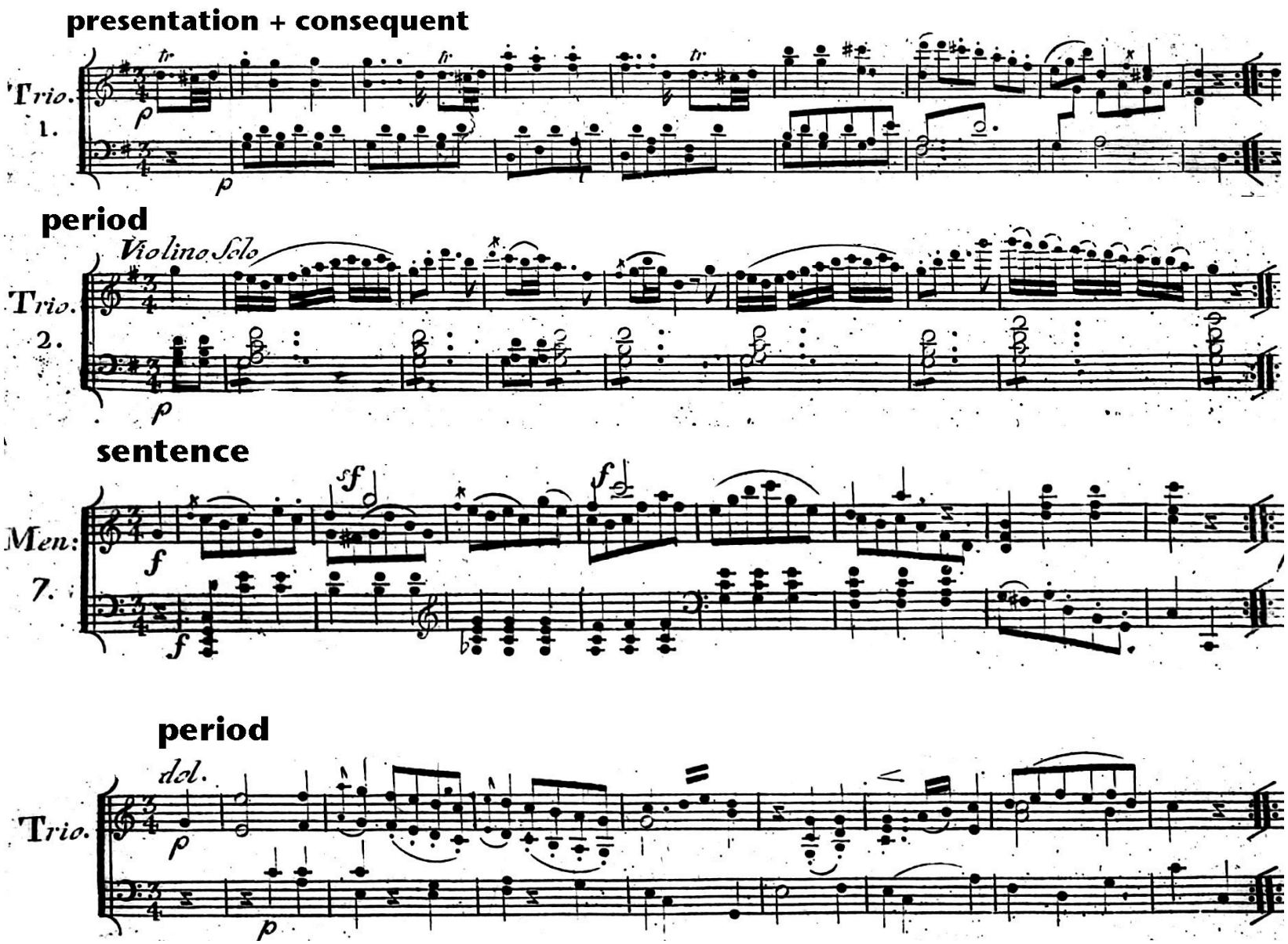

sentence
La Tempesta.
Oboe.
Nro 12.
galant
Trio.

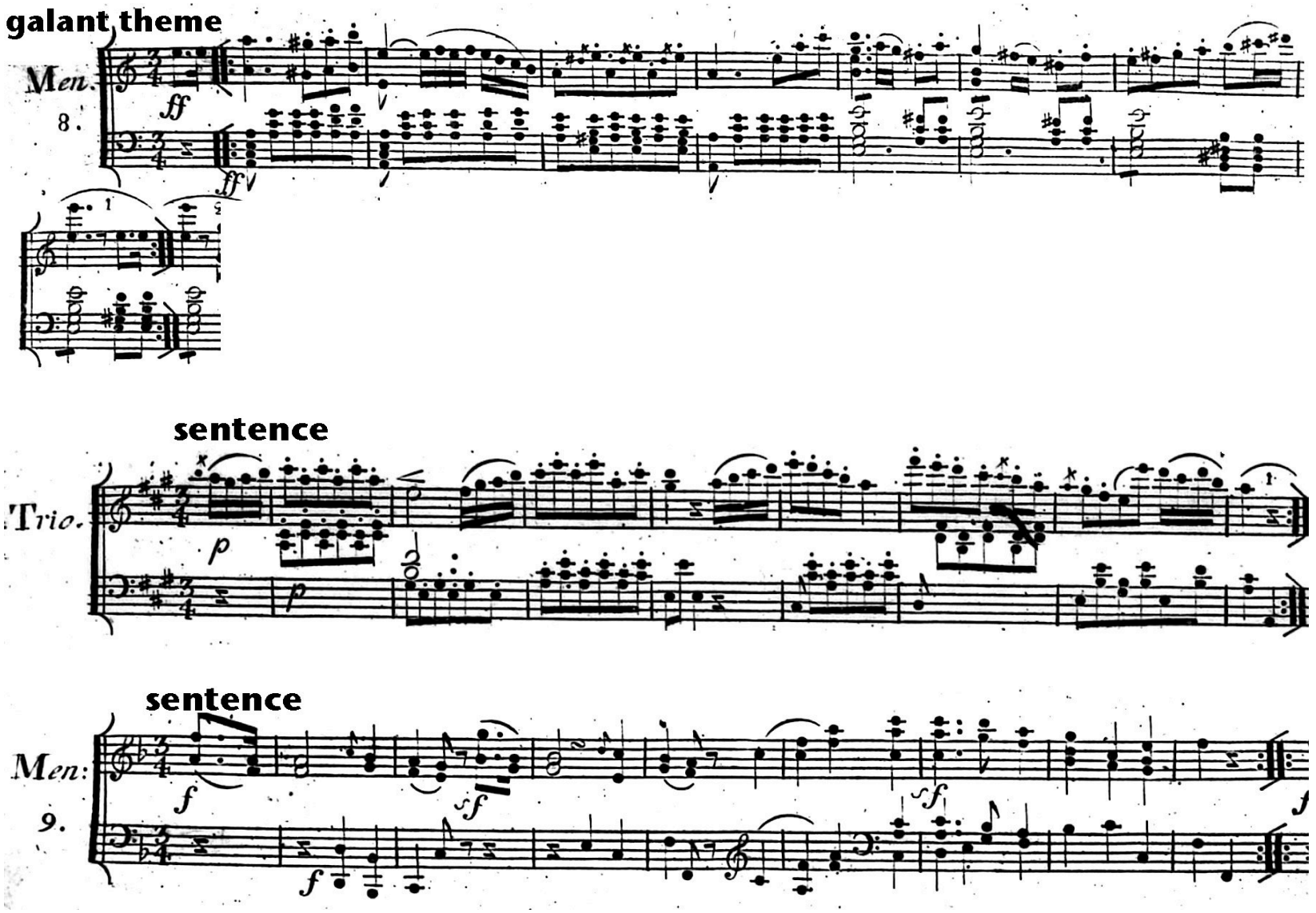
3.2.2. Tänze für den Apollo-Saal, op. 27 (1808)



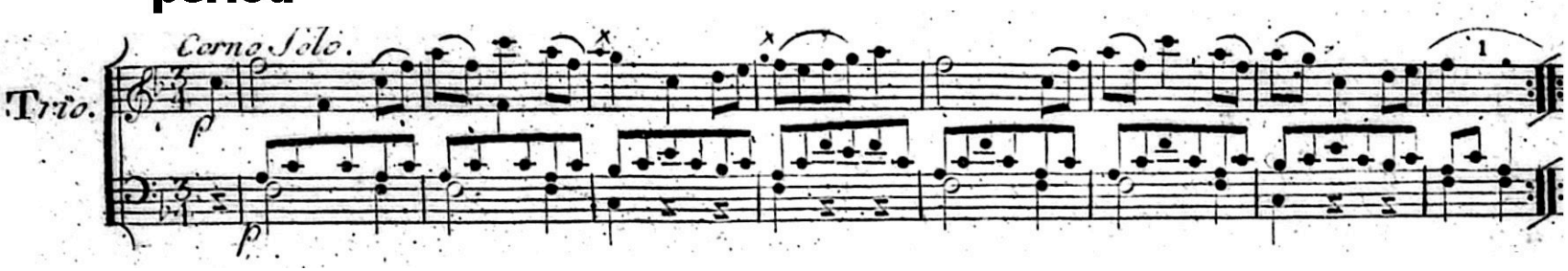

galant theme
Tric.
sentence
Men:
3.
sentence
Trio.
galant theme
Men:
4.


sentence
Trio.
sentence
Men.
5.
sentence
Trio.
galant theme
Men.
6.

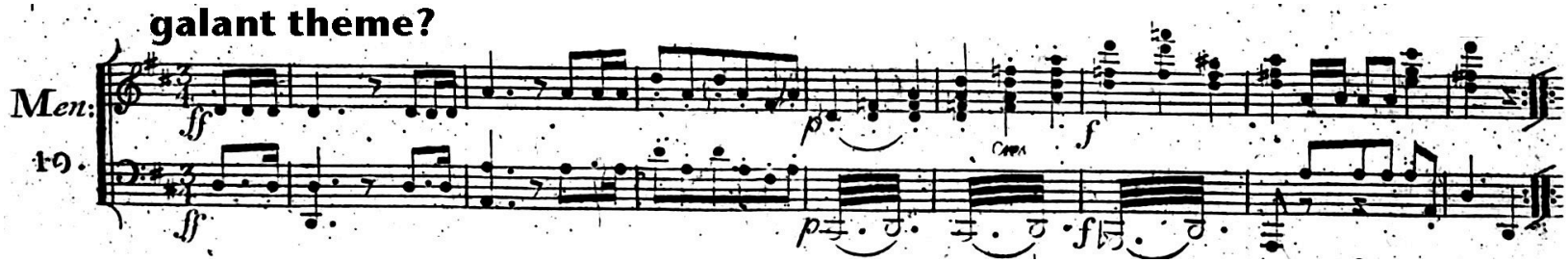

presentation + consequent
Trio.
1.
period
Violino Solo
Trio.
2.
sentence
Men:
7.
period
del.
Trio.


galant theme
Men.
8.
ff
ff
sentence
Trio.
p
p
sentence
Men.
9.
f
f
f
f

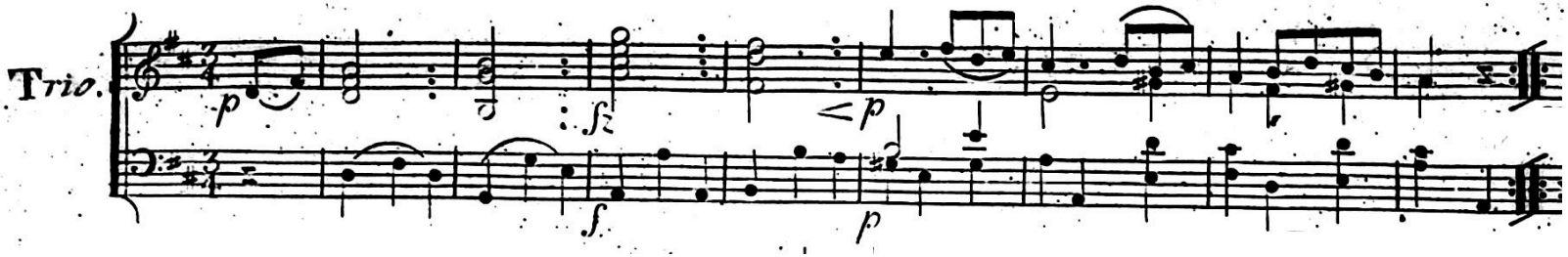
period



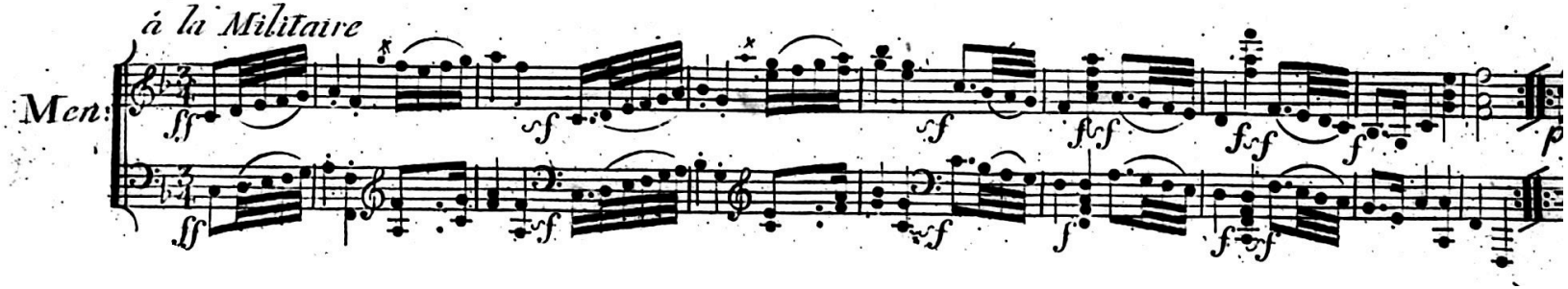
galant theme?



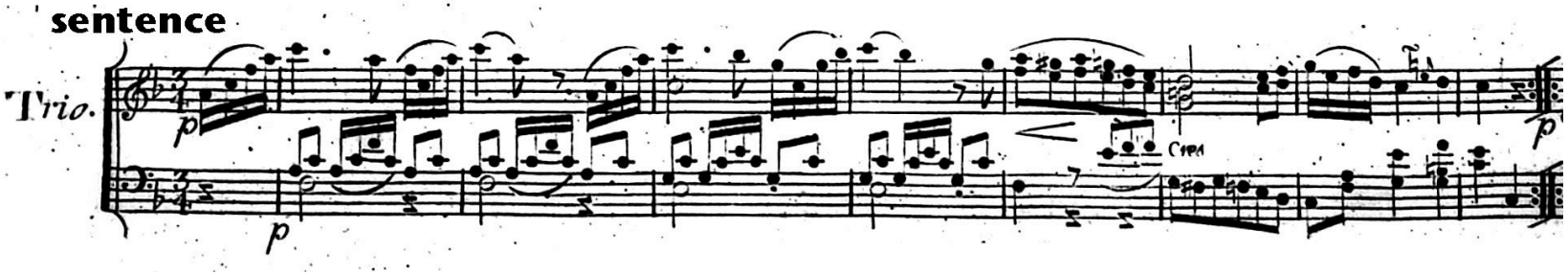
sentence



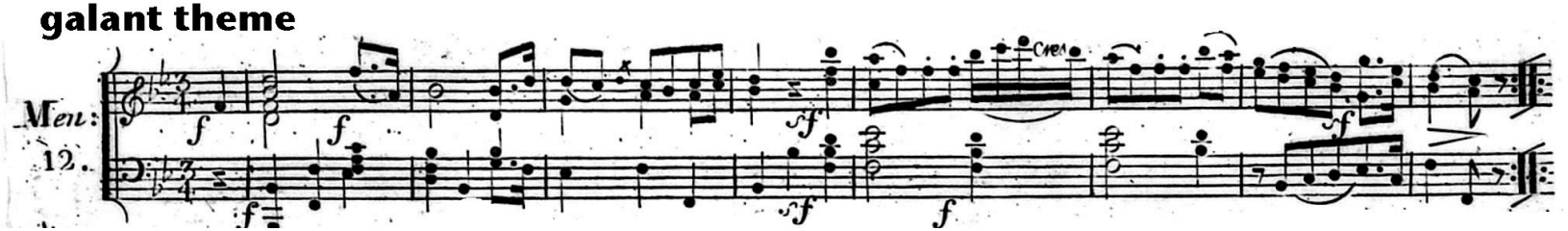
sentence



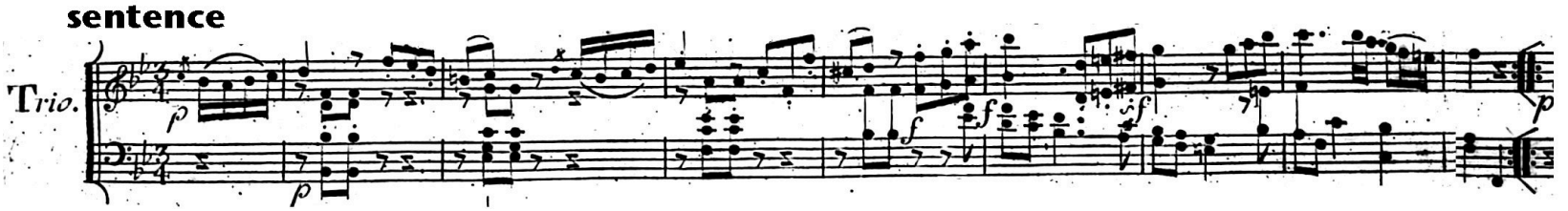
sentence



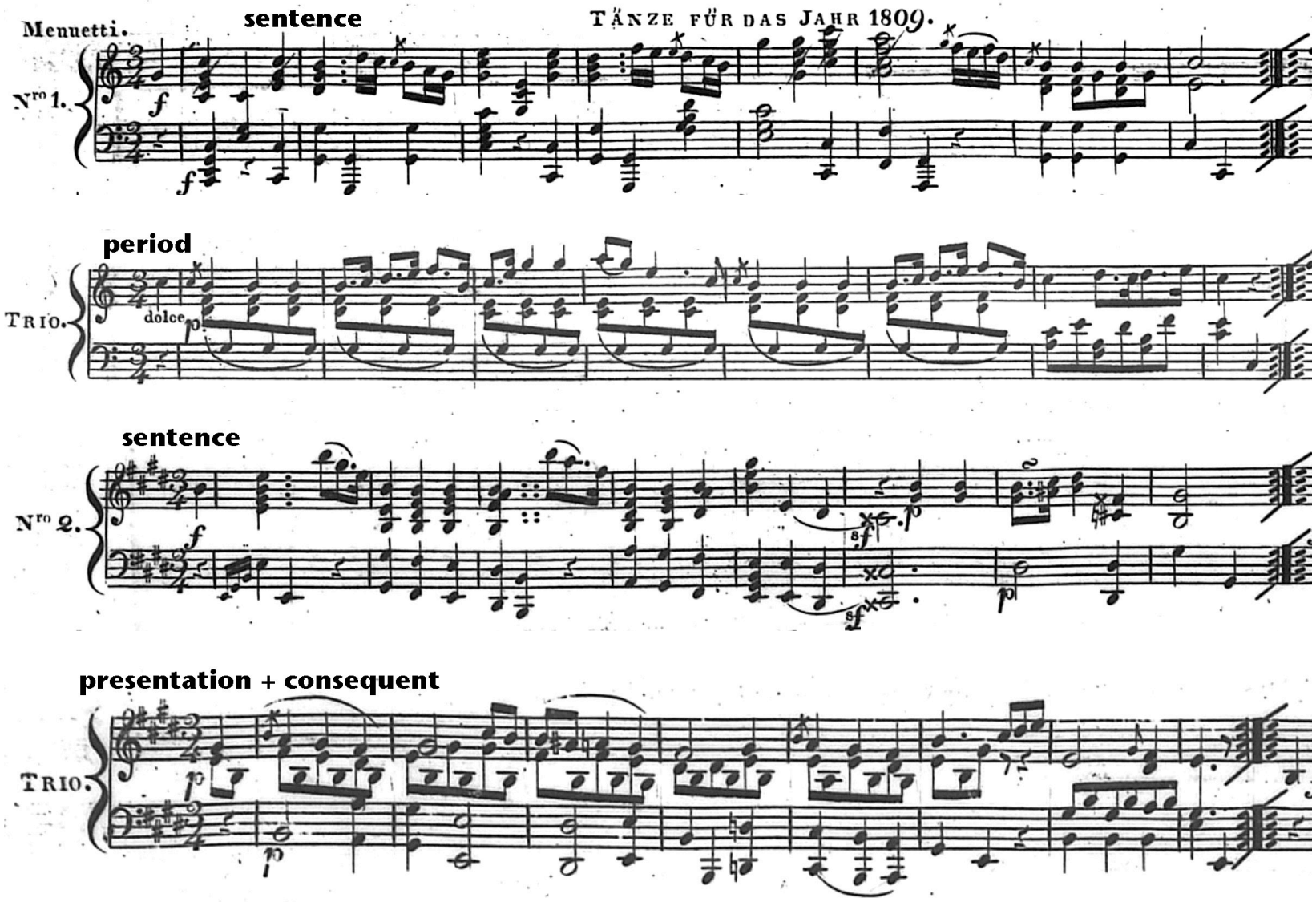
galant theme

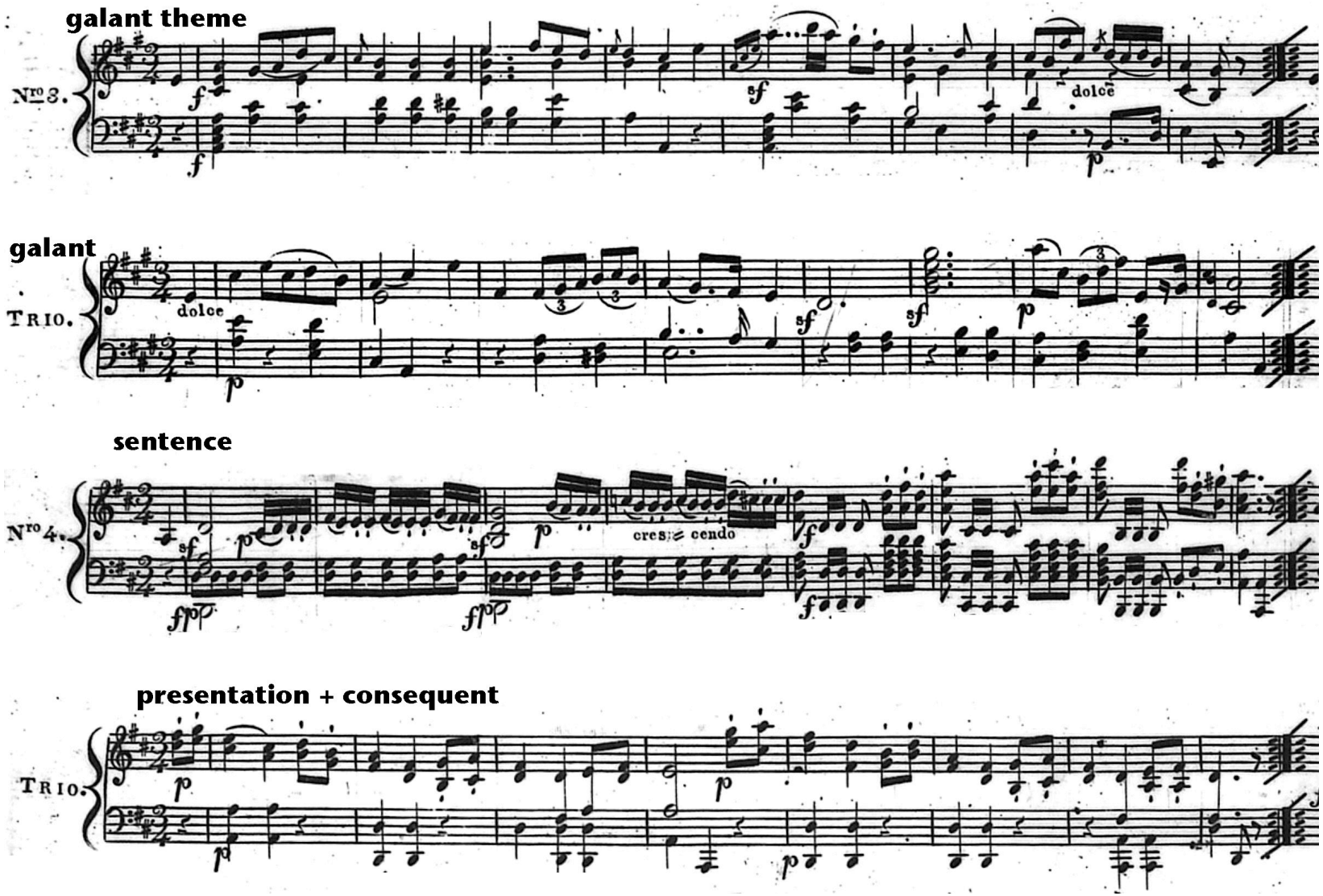


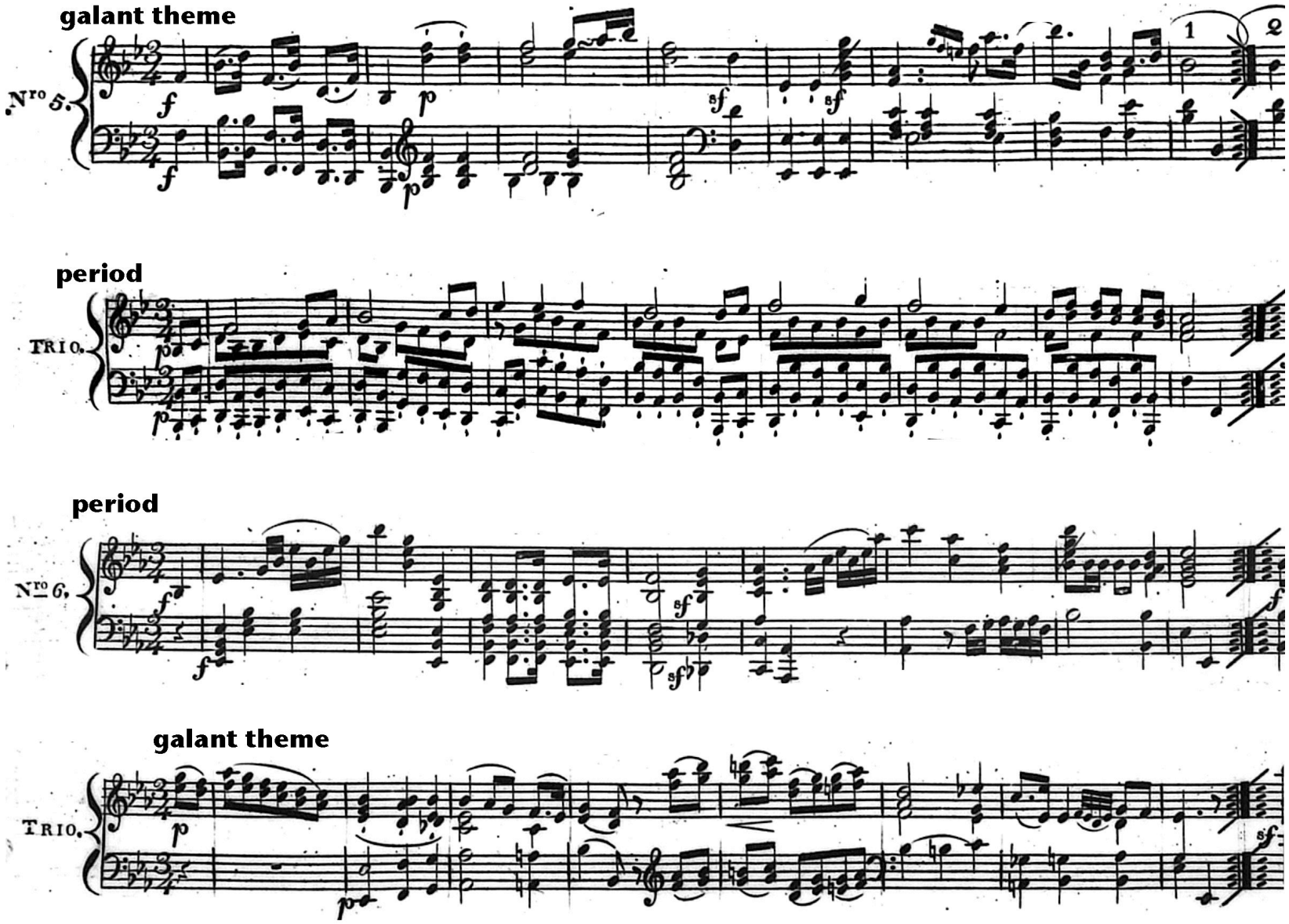
sentence



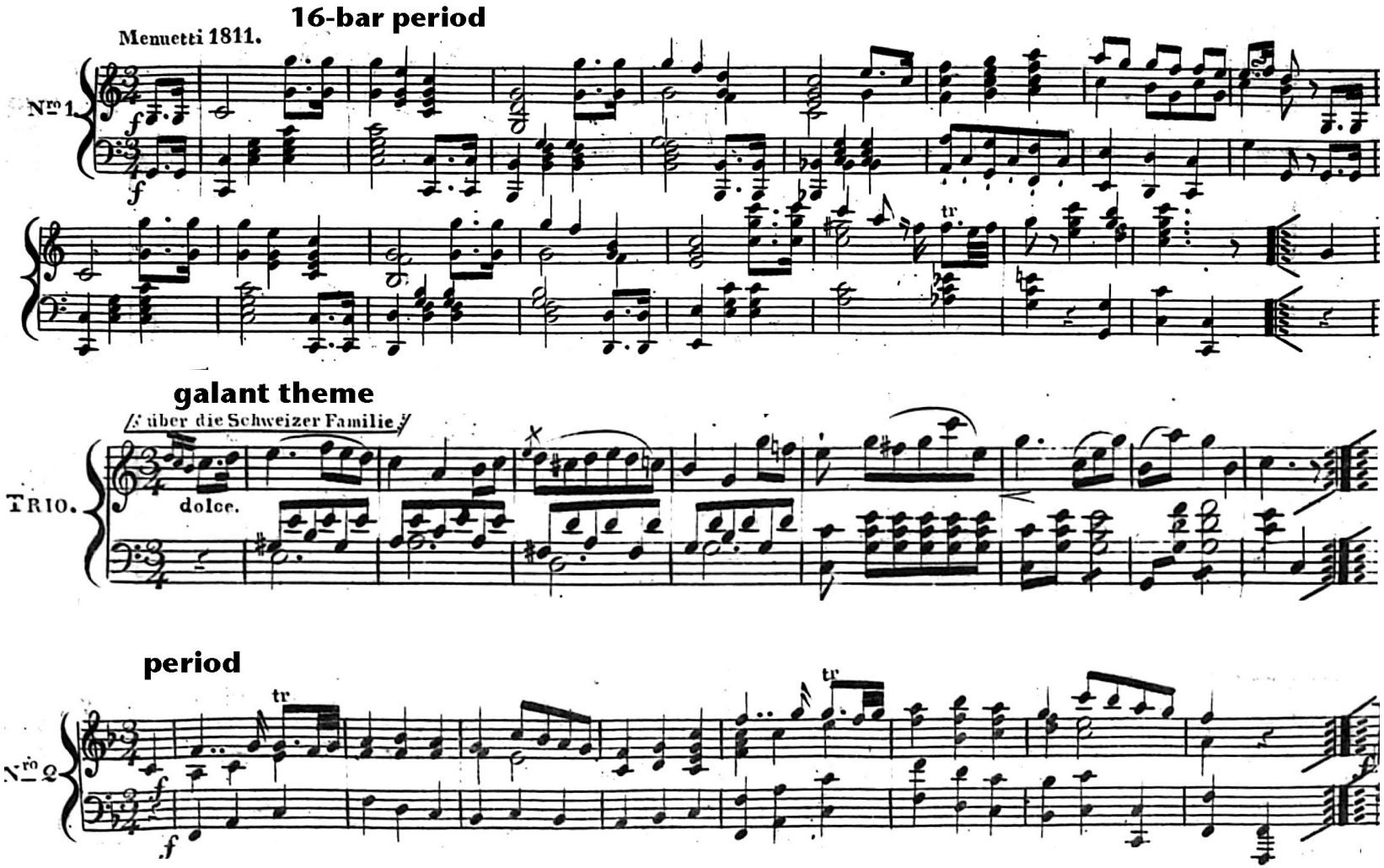
3.2.3. Tänze für den Apollo-Saal, op. 31 (1810)

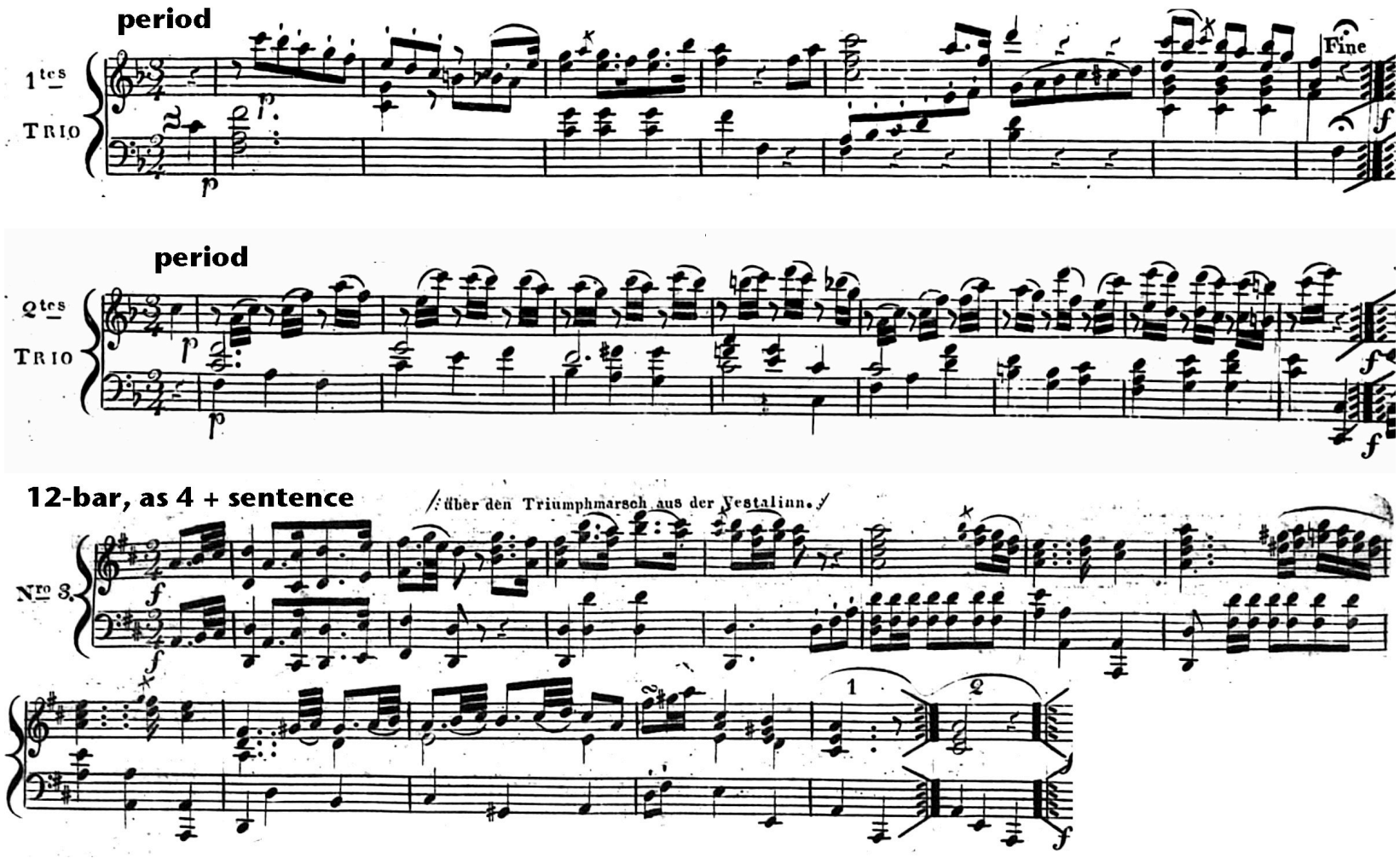


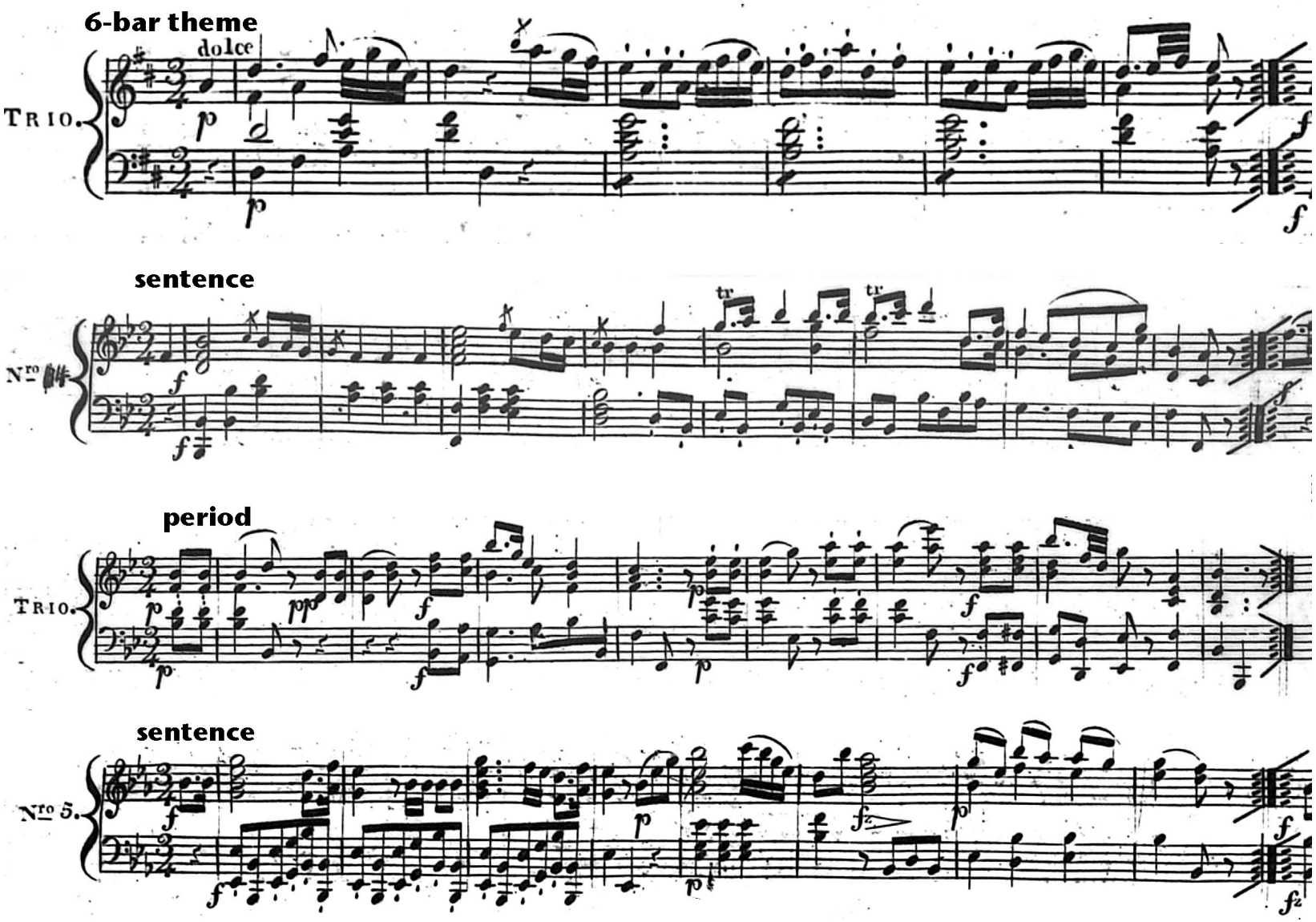

galant theme
Nro 3.
dolce
galant
TRIO.
dolce
sentence
Nro 4.
cres: cendo
presentation + consequent
TRIO.

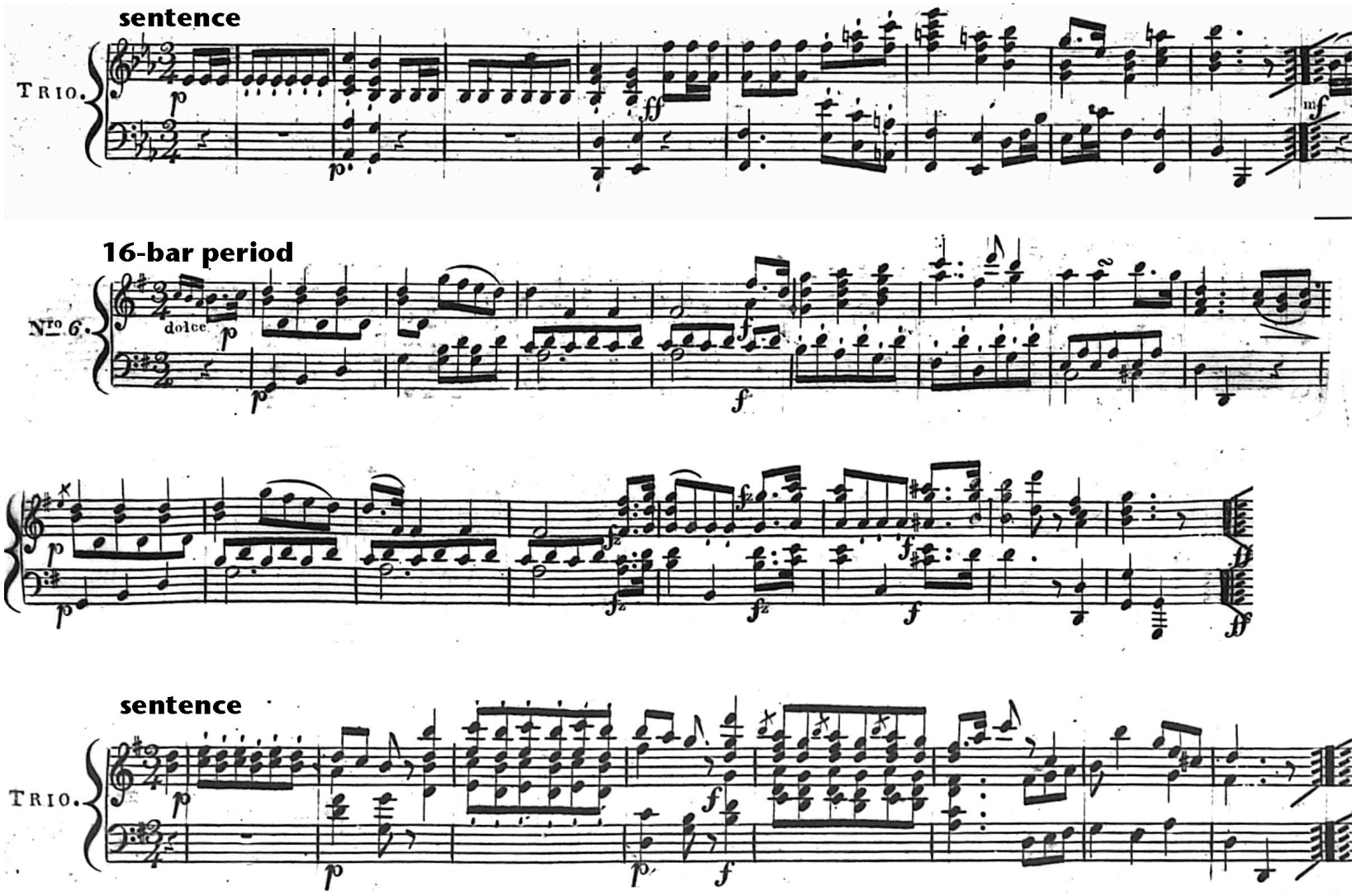

galant theme
Nro 5.
period
TRIO.
period
Nro 6.
galant theme
TRIO.

3.2.4. Tänze für den Apollo-Saal, op. 39 (1811)

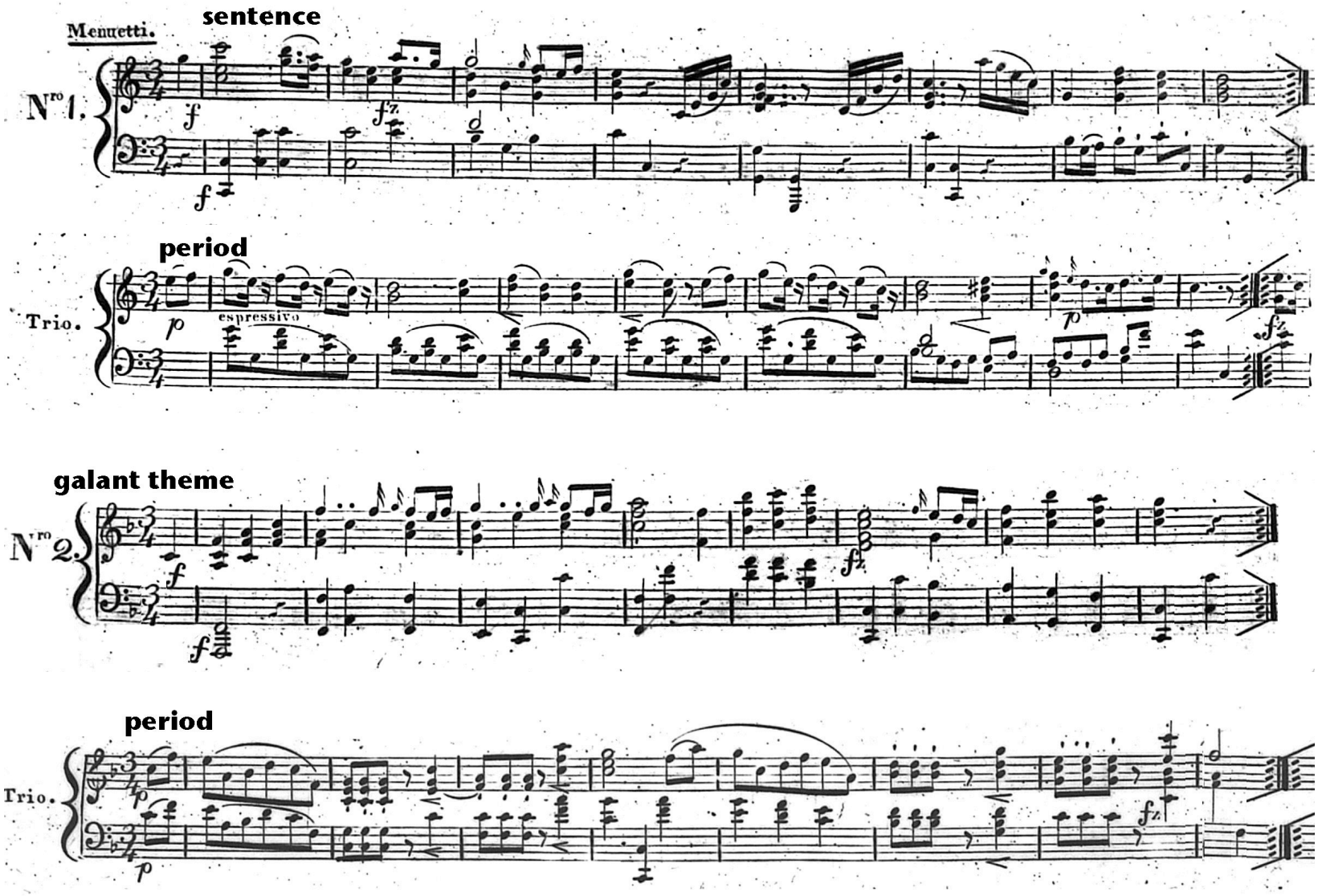


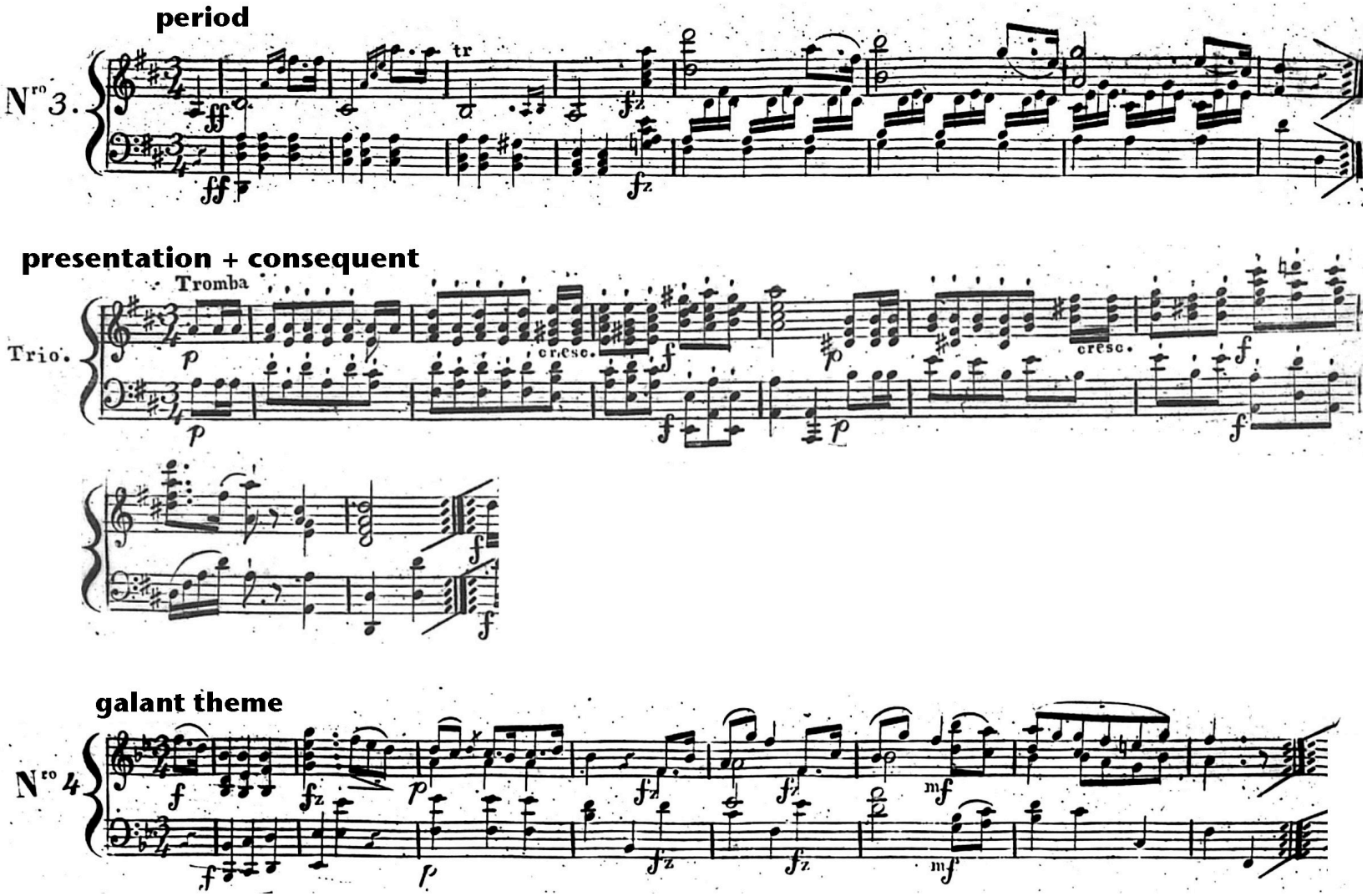

period
1tes
TRIO
Fine
period
2tes
TRIO
12-bar, as 4 + sentence
über den Triumphmarsch aus der Vestalinn.
Nro 8.
1
2


6-bar theme
dolce
TRIO.
sentence
period
TRIO.
sentence
No 5.

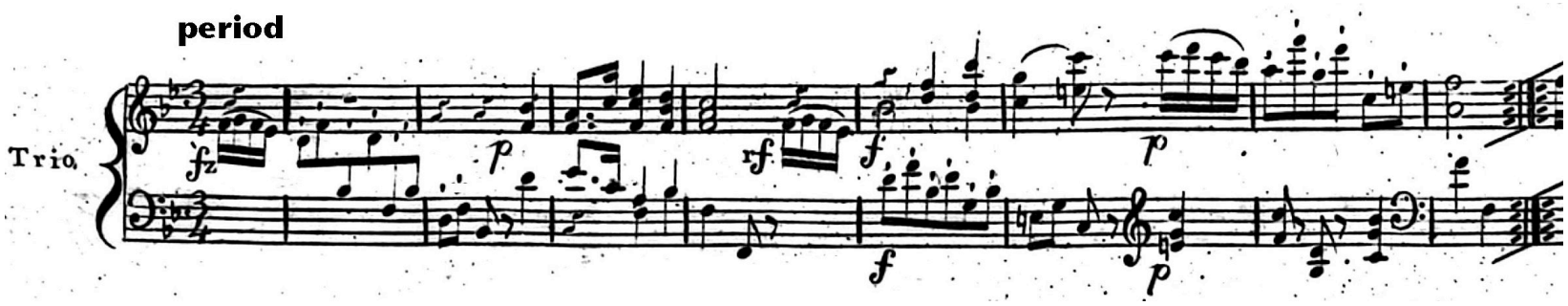

sentence
TRIO.
16-bar period
No 6.
dolce
sentence
TRIO.

3.2.5. Tänze für den Apollo-Saal, op. 45 (1811)

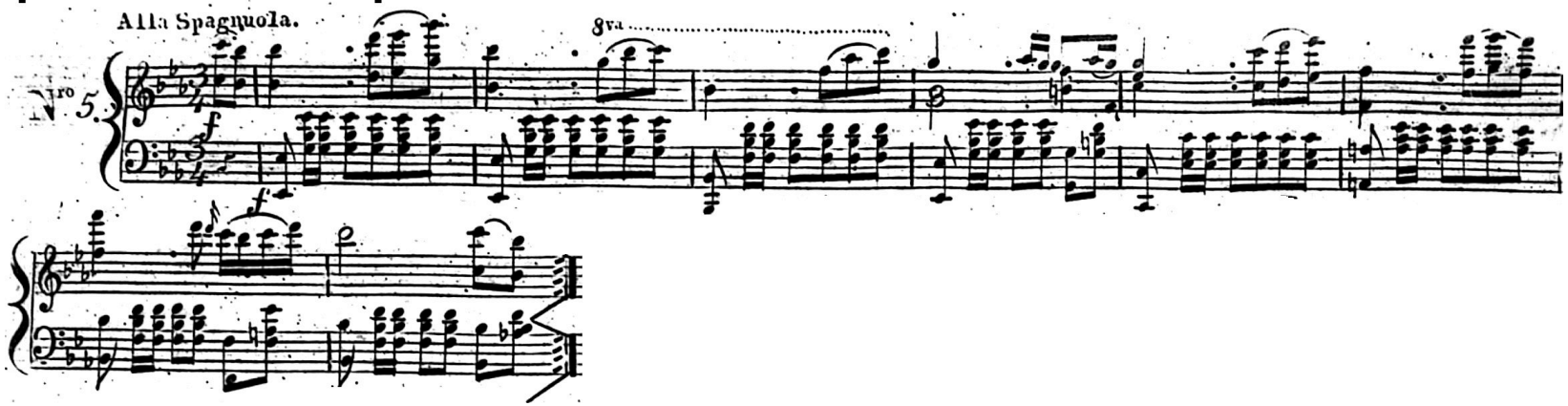



period
N^ro 3.
presentation + consequent
Tromba
Trio.
cresc.
galant theme
N^ro 4

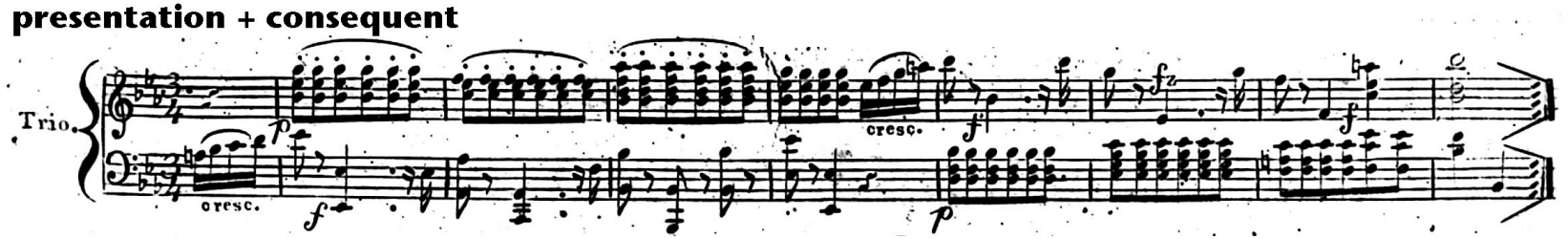
period



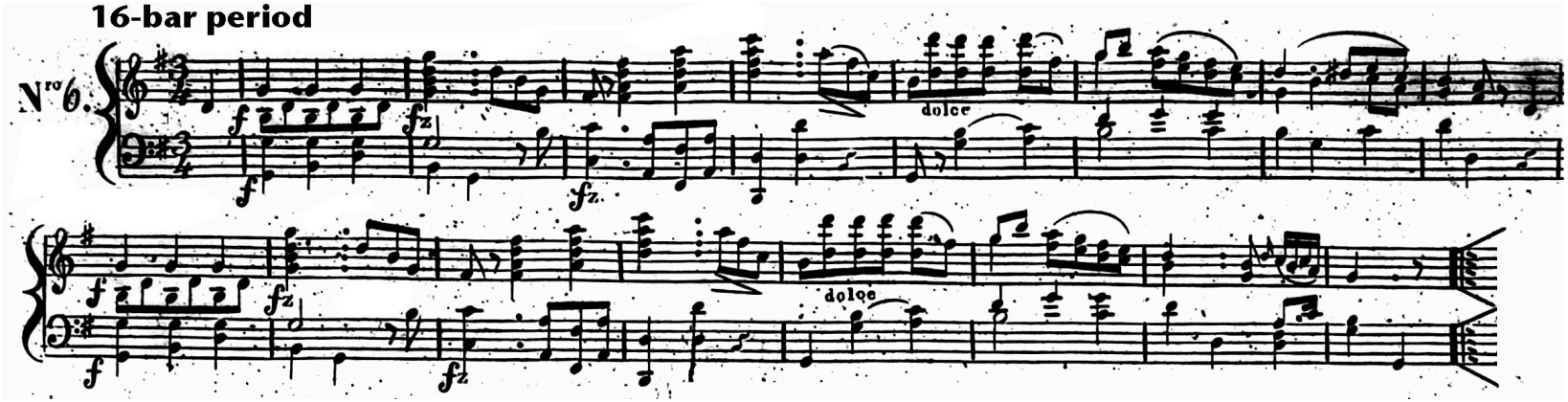
presentation + consequent



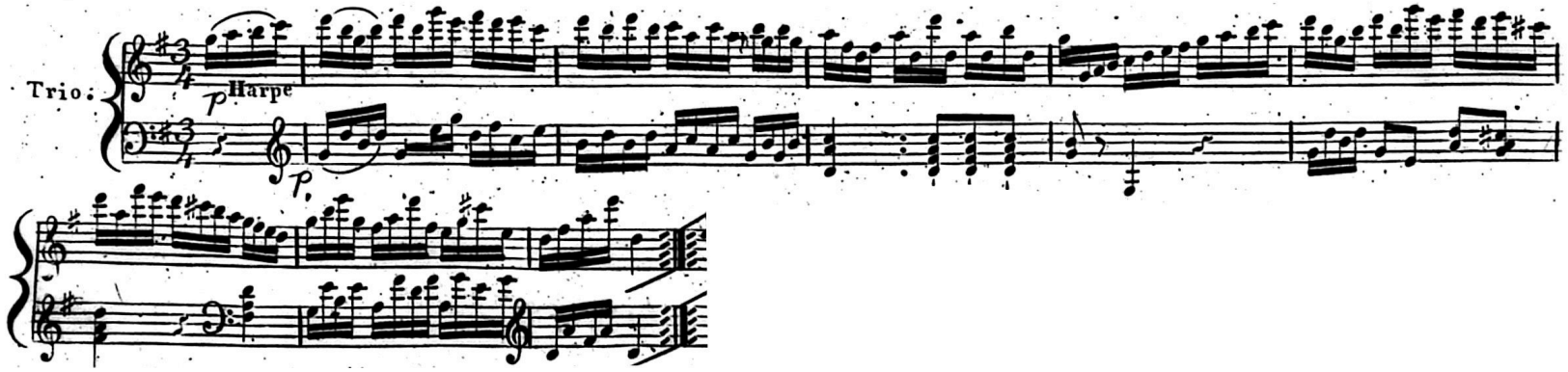
presentation + consequent



16-bar period

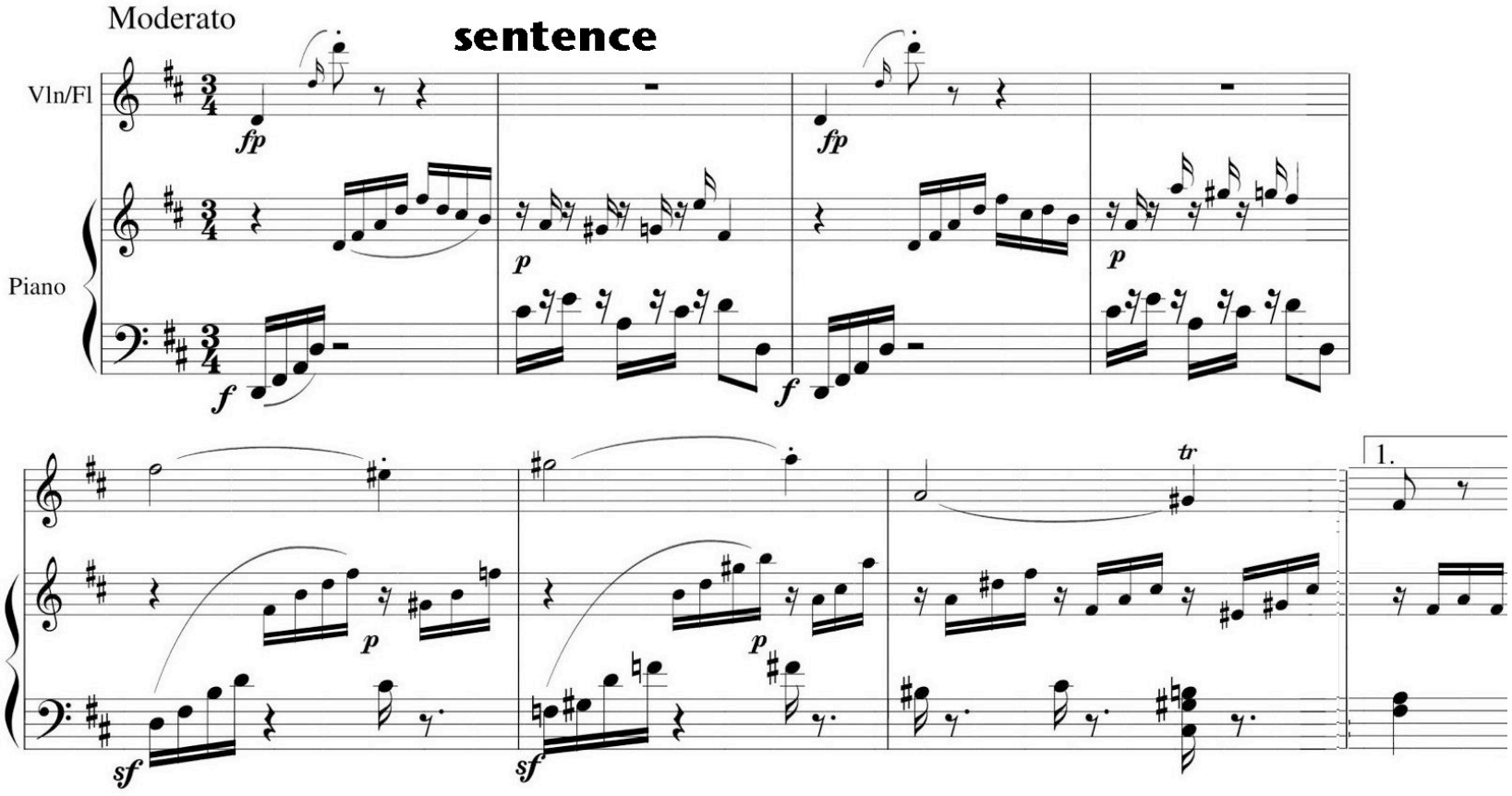


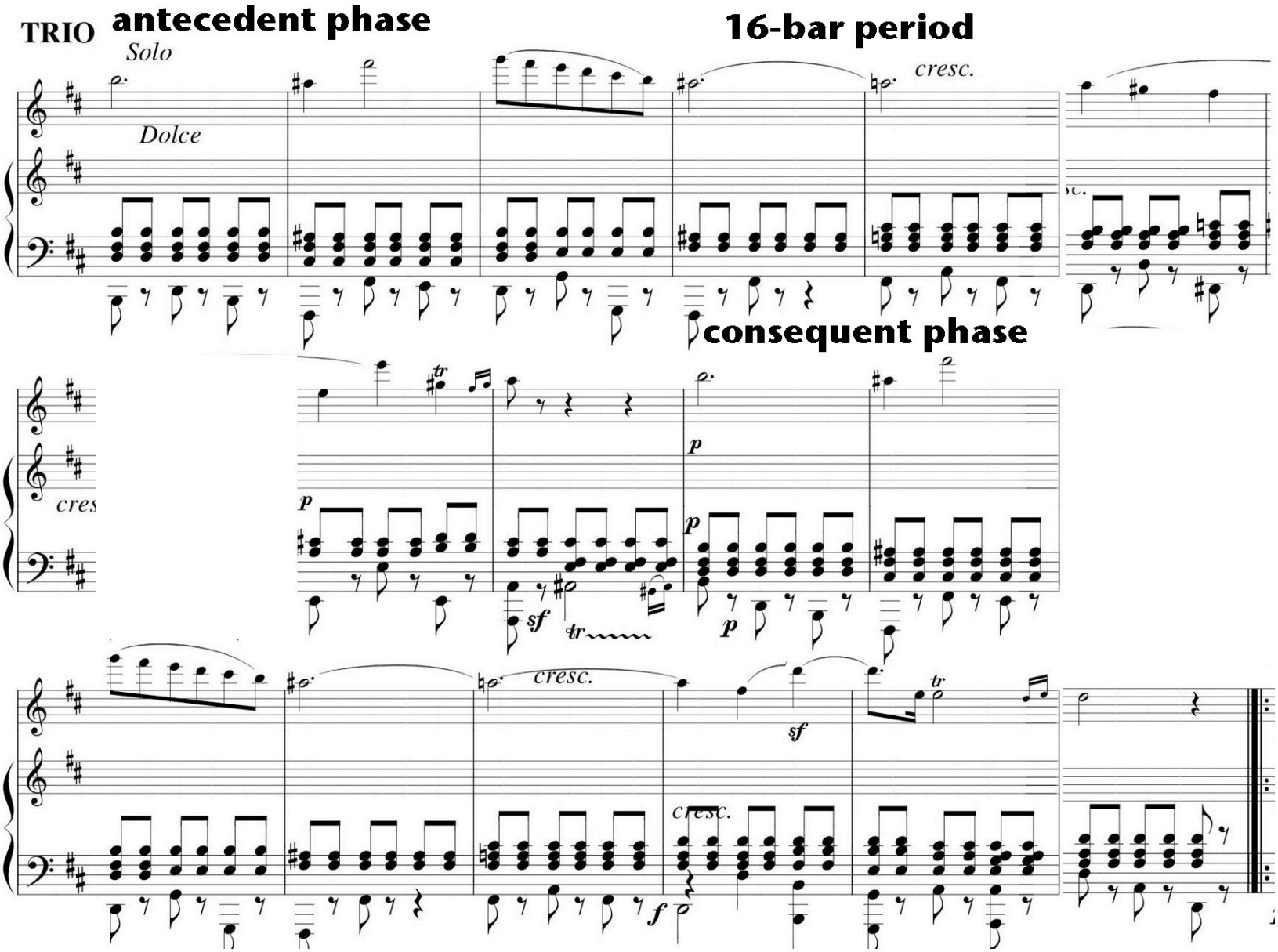
presentation + consequent



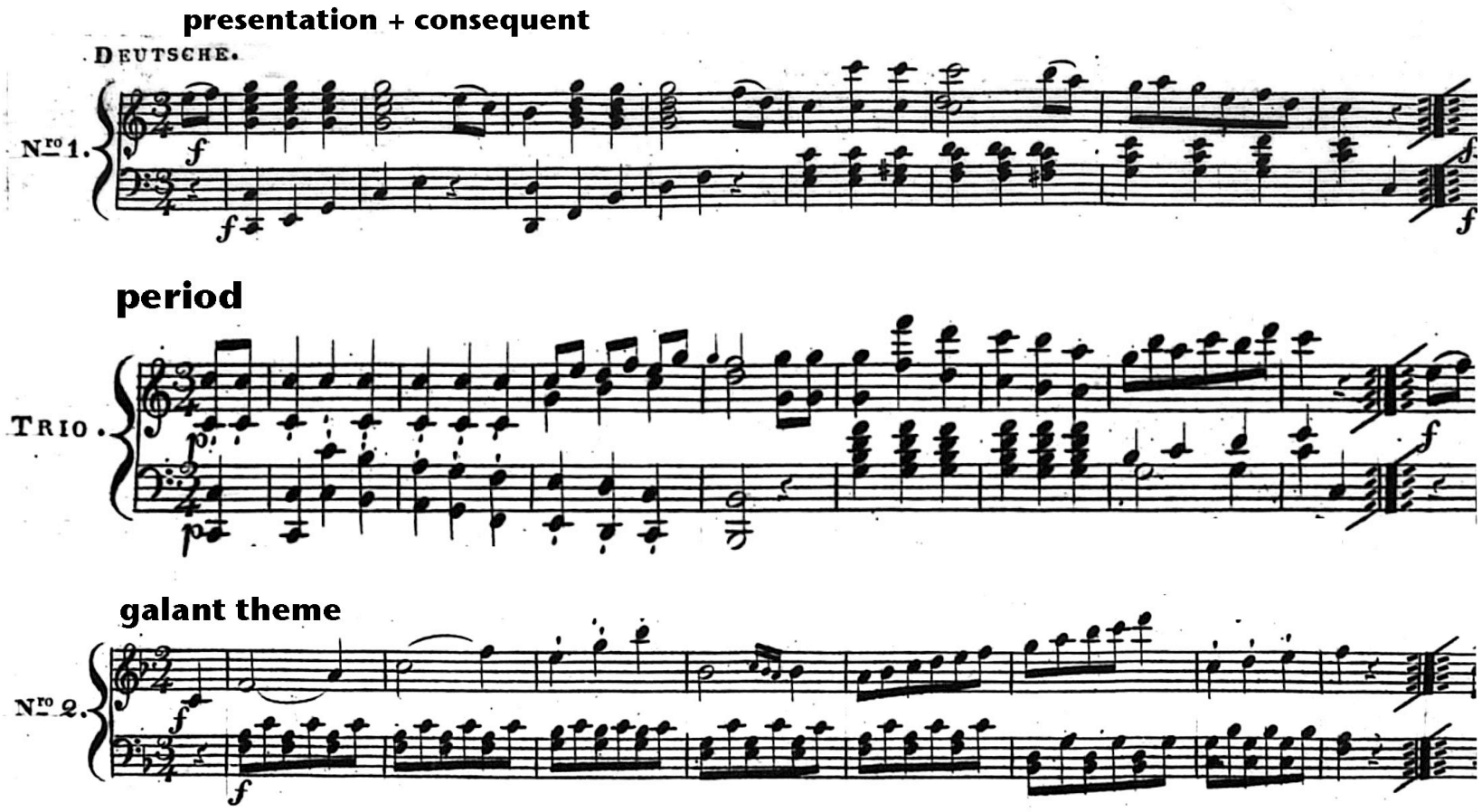
3.2.6. Violin Sonata, op. 64 (c. 1815)

Modern notation by Louise Bourque-Ribault.

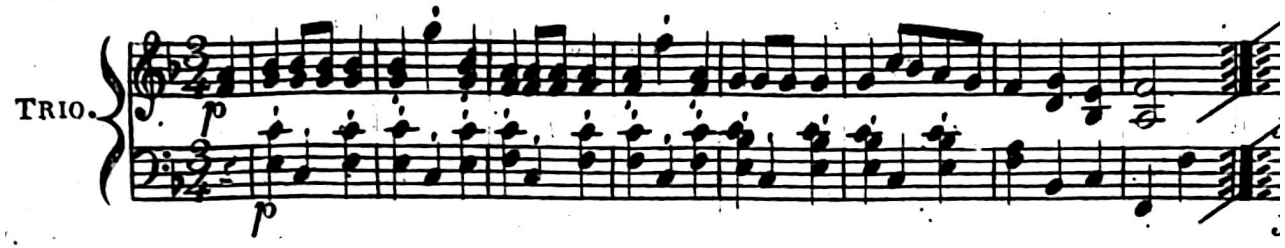



TRIO
antecedent phase
16-bar period
Solo
Dolce
cresc.
consequent phase
cres
p
sf
tr
f

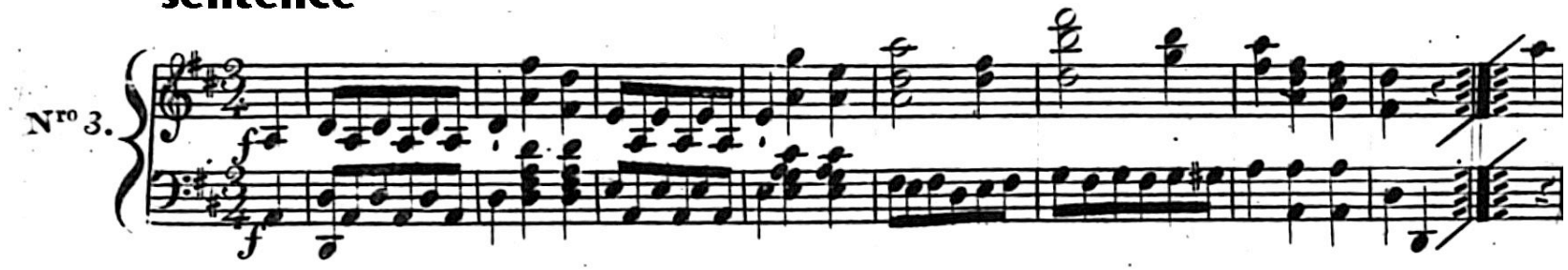
3.2.7. Appendix: Waltzes from Hummel's Opus 31



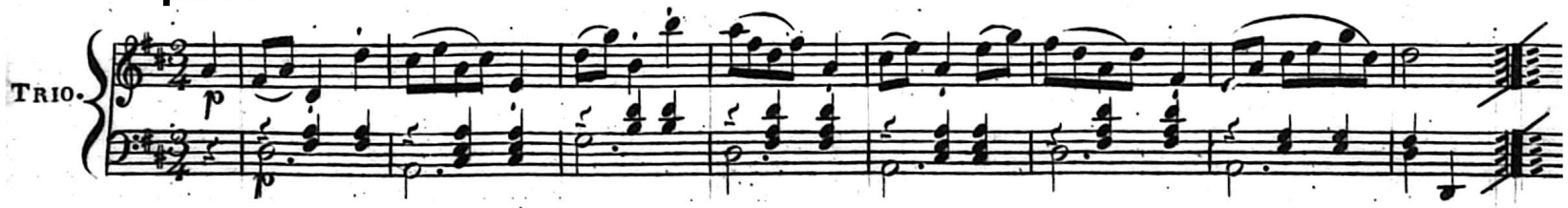
presentation + consequent

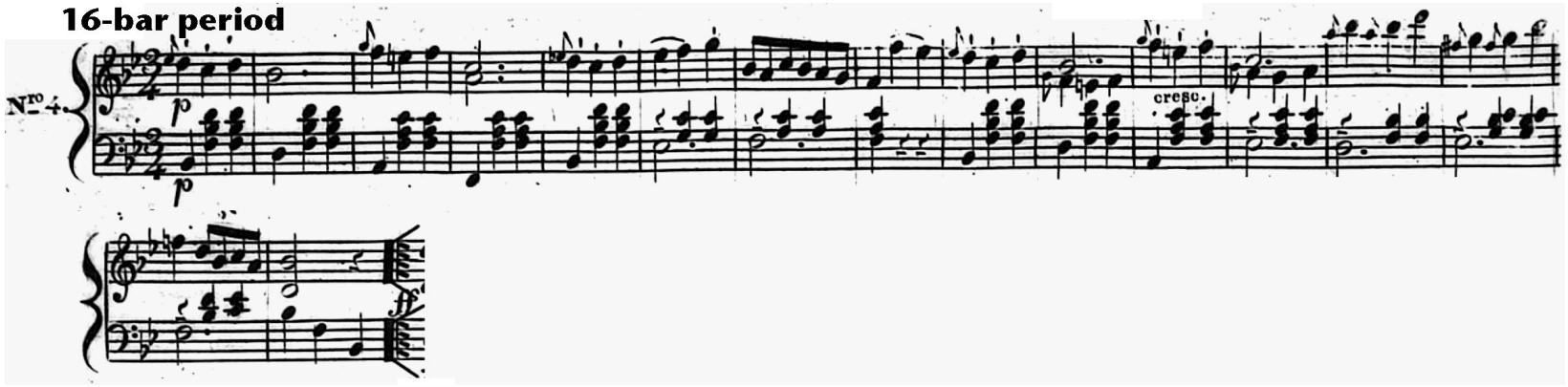


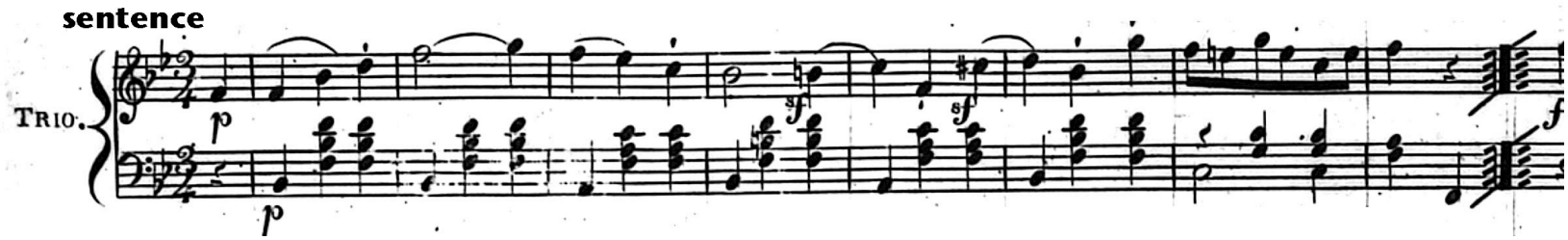
sentence

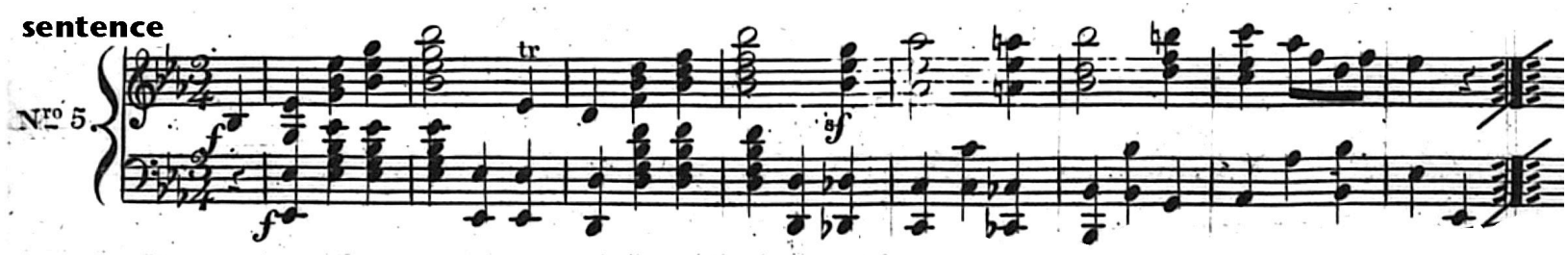


period

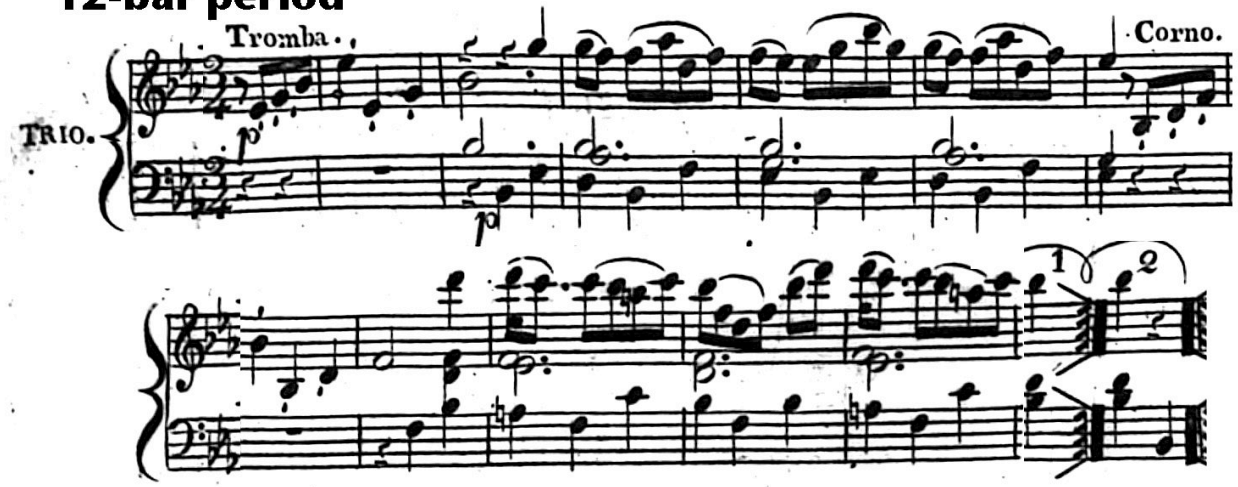



16-bar period
No 4.
cresc.

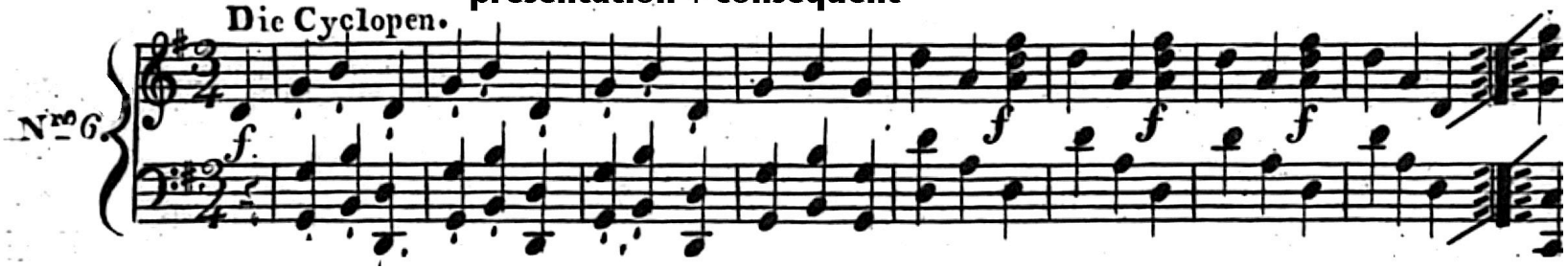

sentence
Trio.


sentence
No 5.

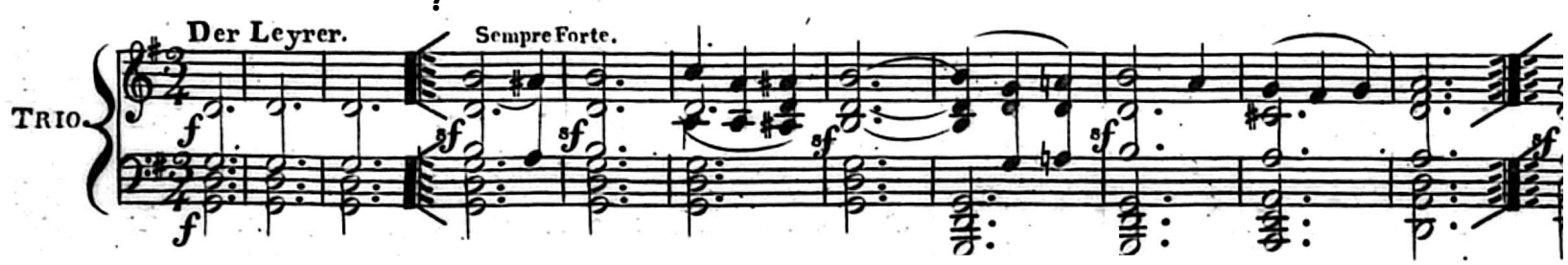
12-bar period



presentation + consequent

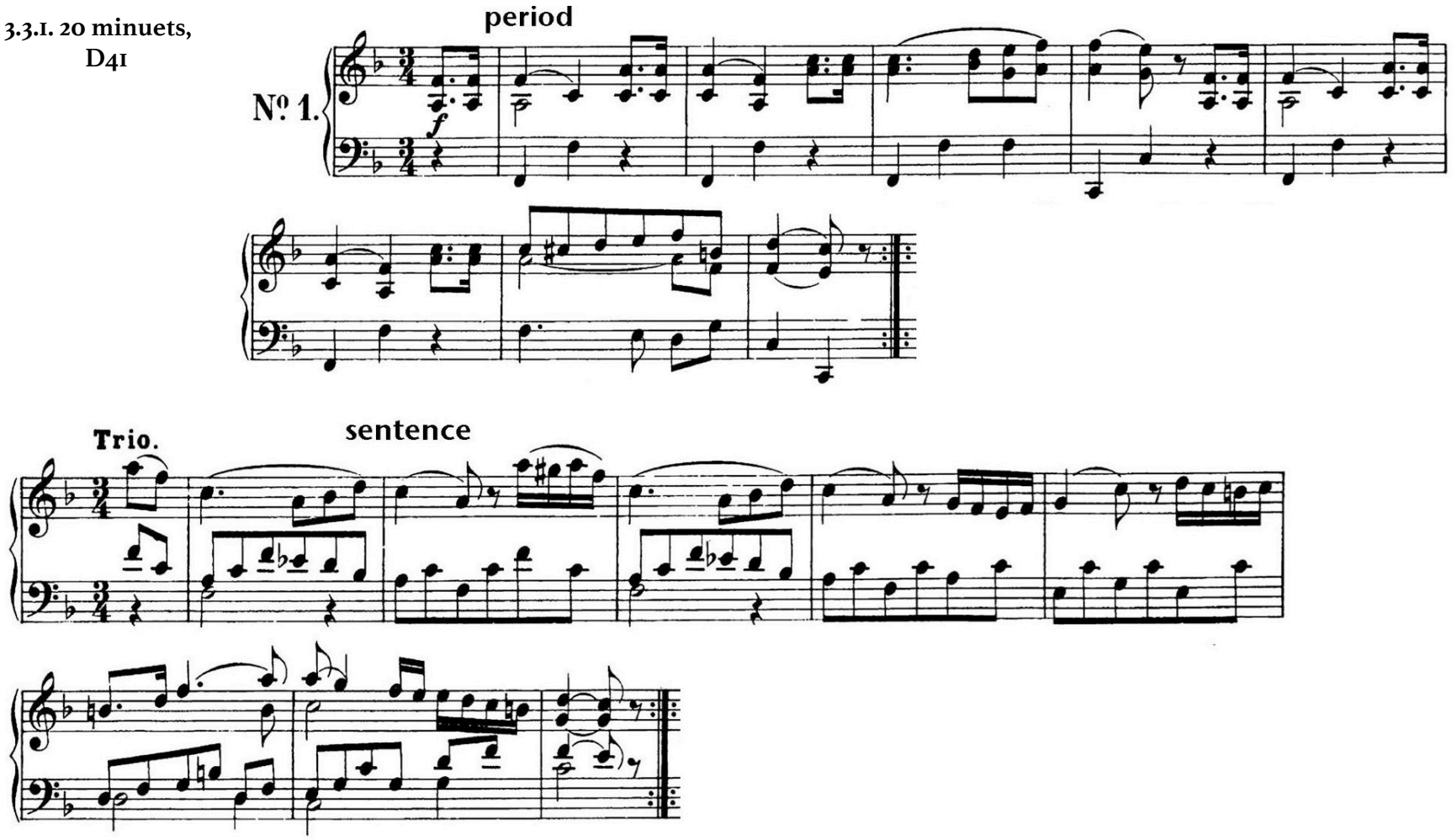


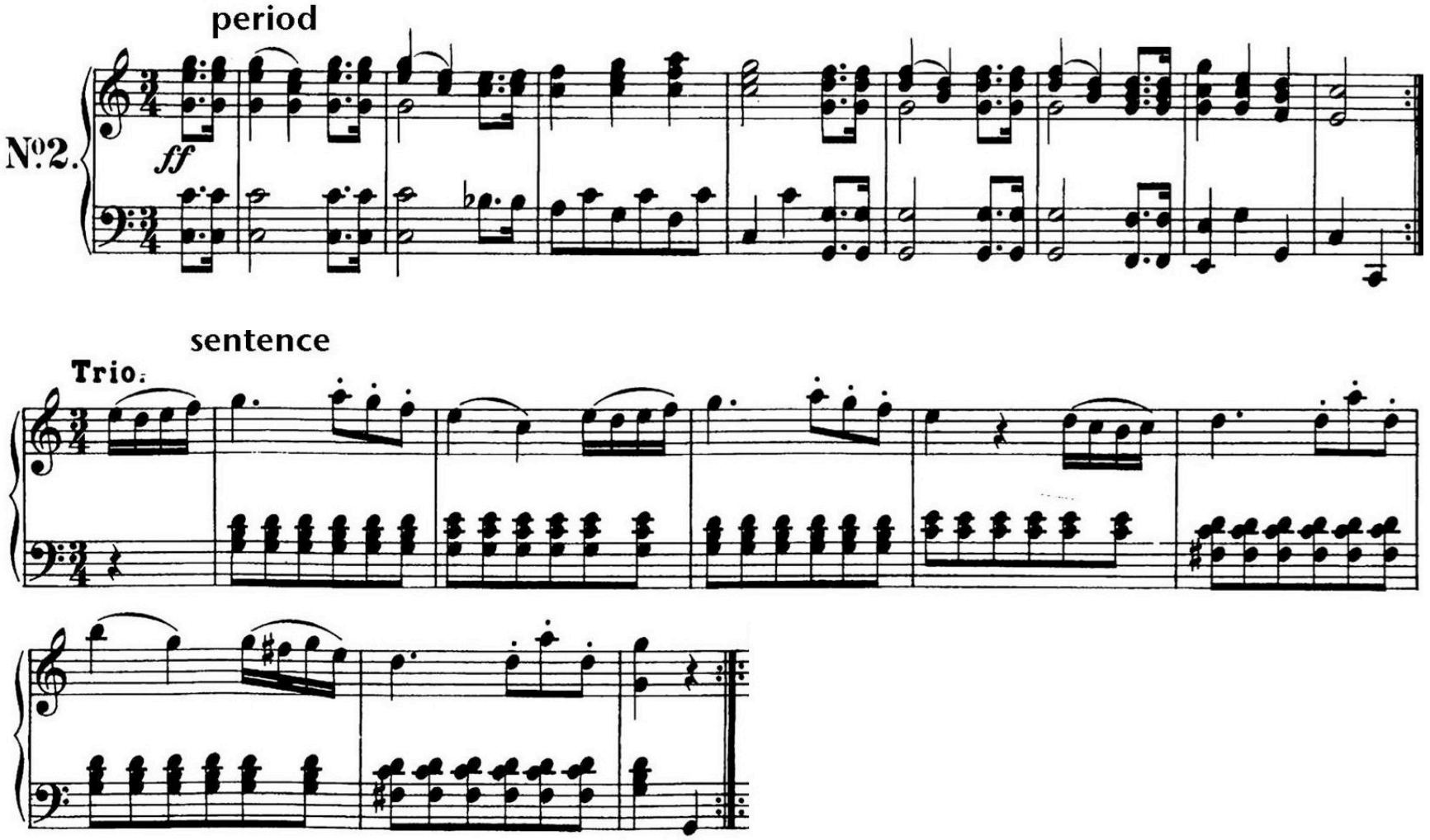
?

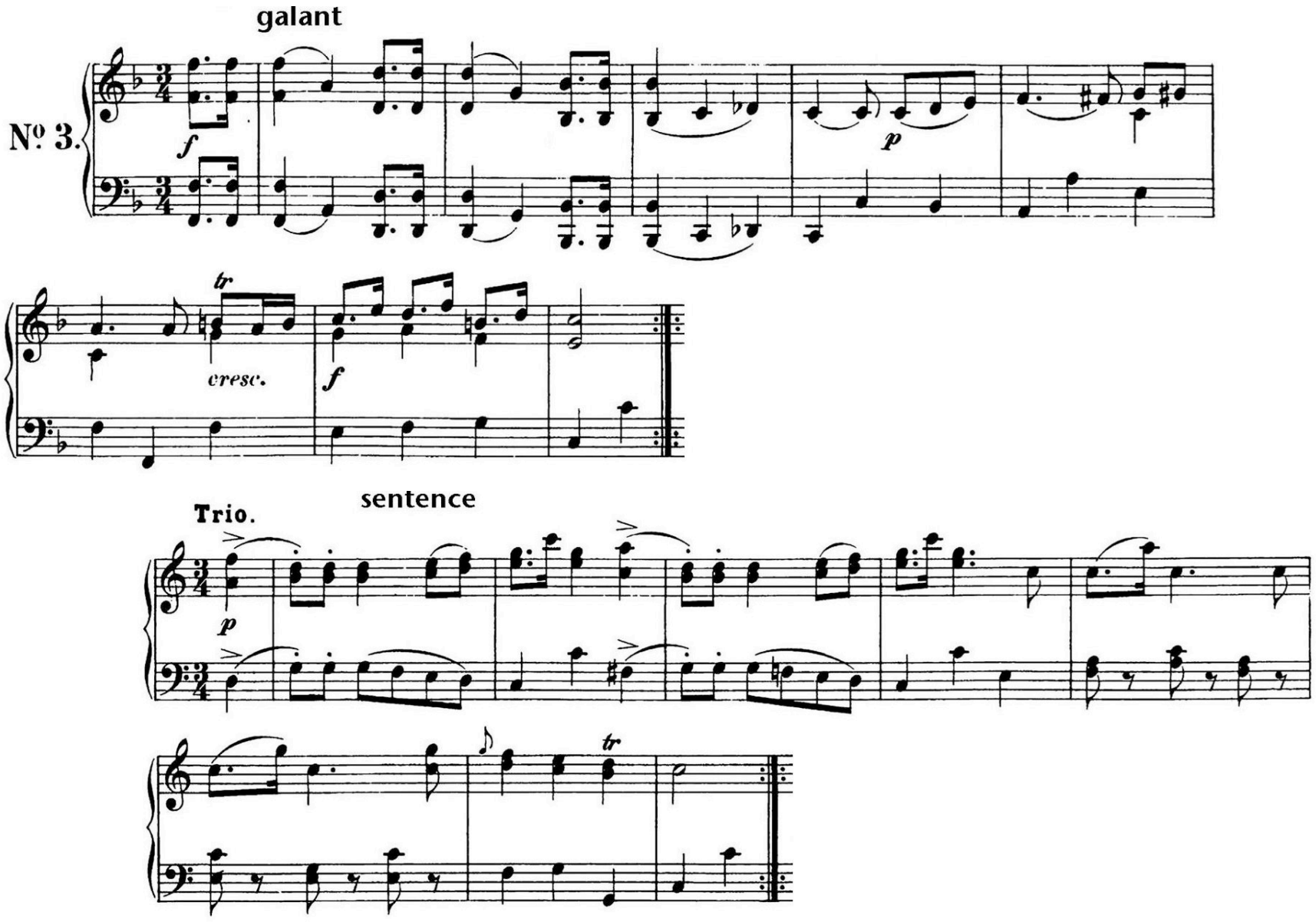


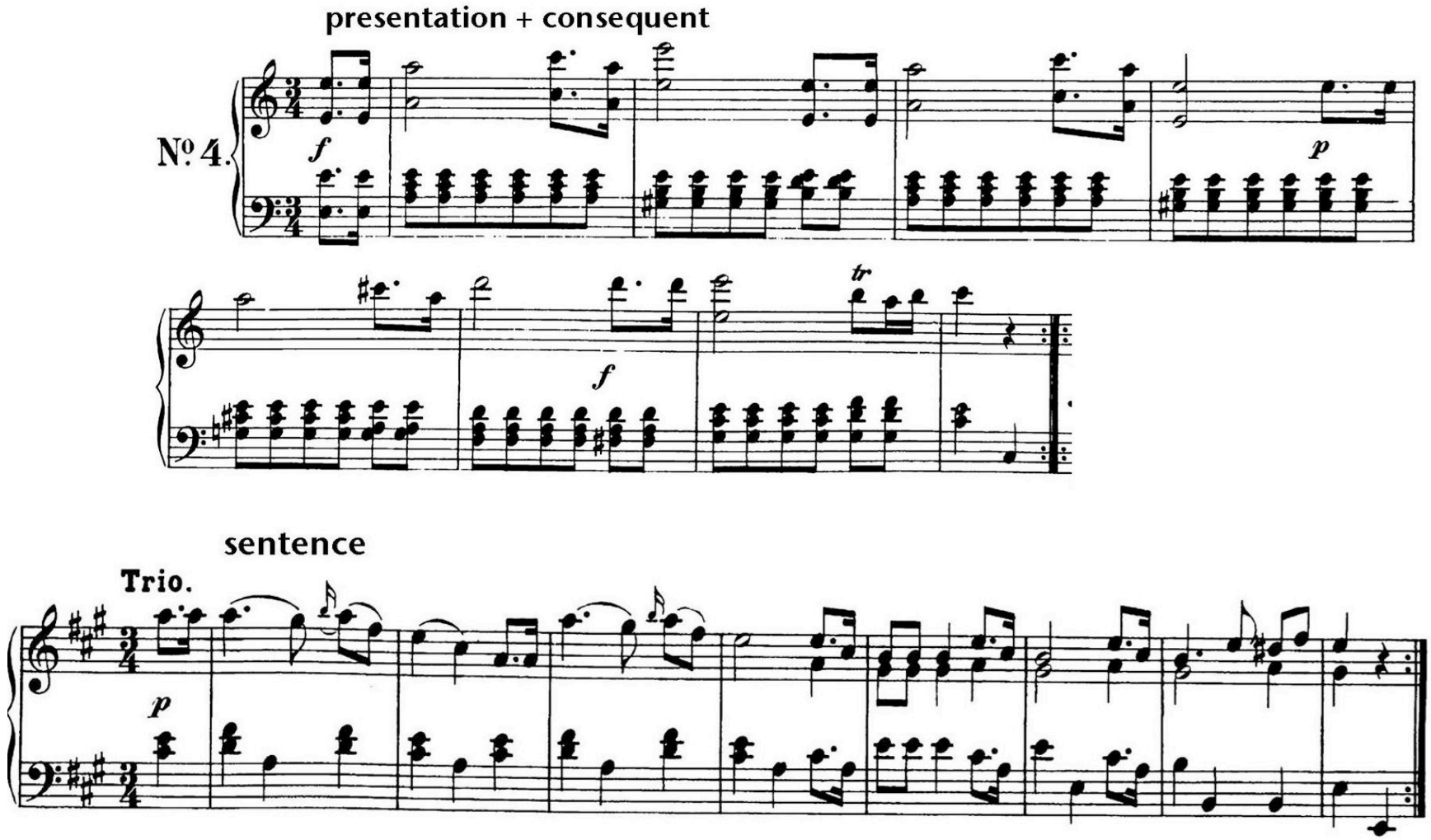
3.3. Franz Schubert (1797-1828)

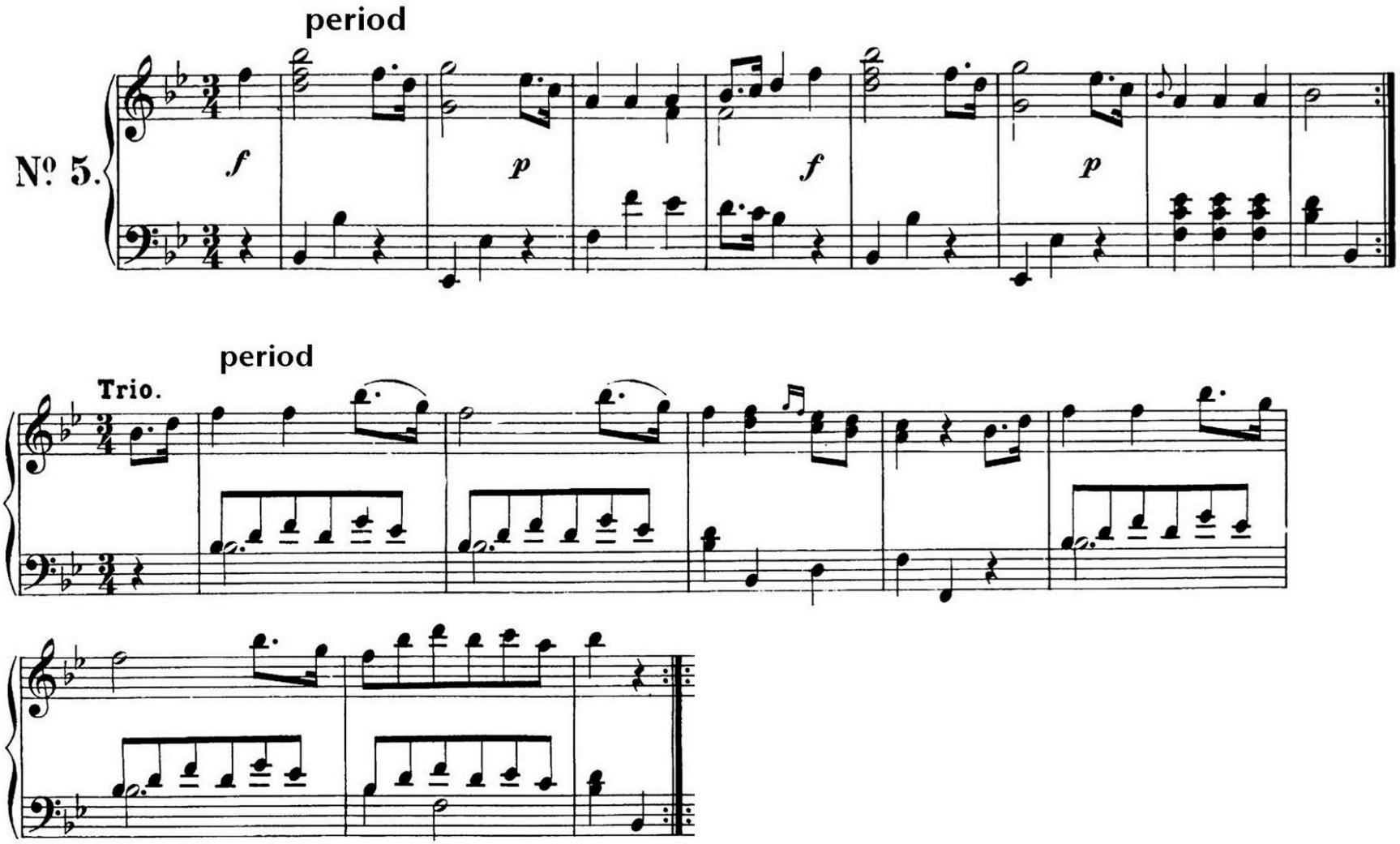
3.3.1. 20 minuets, D41

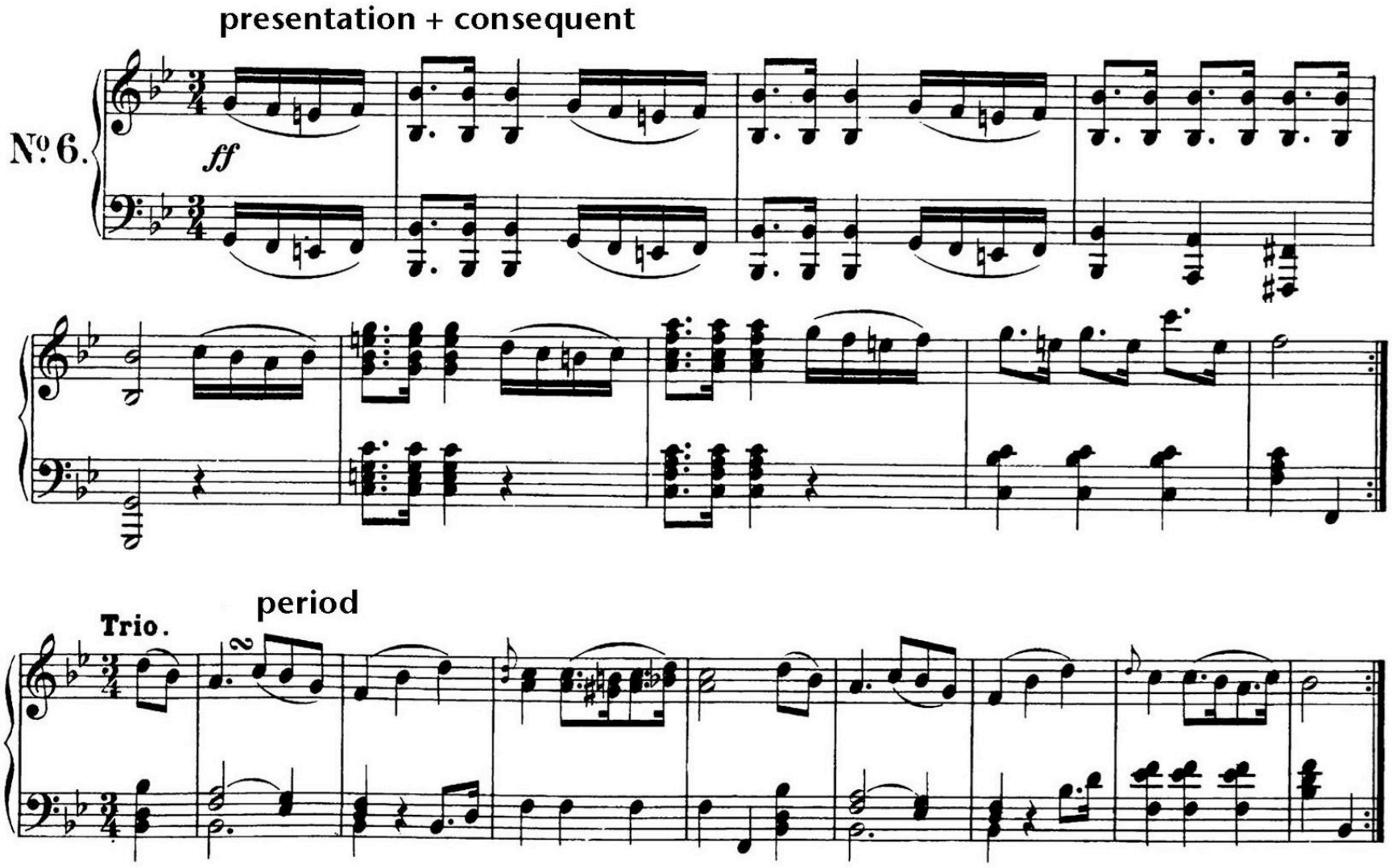


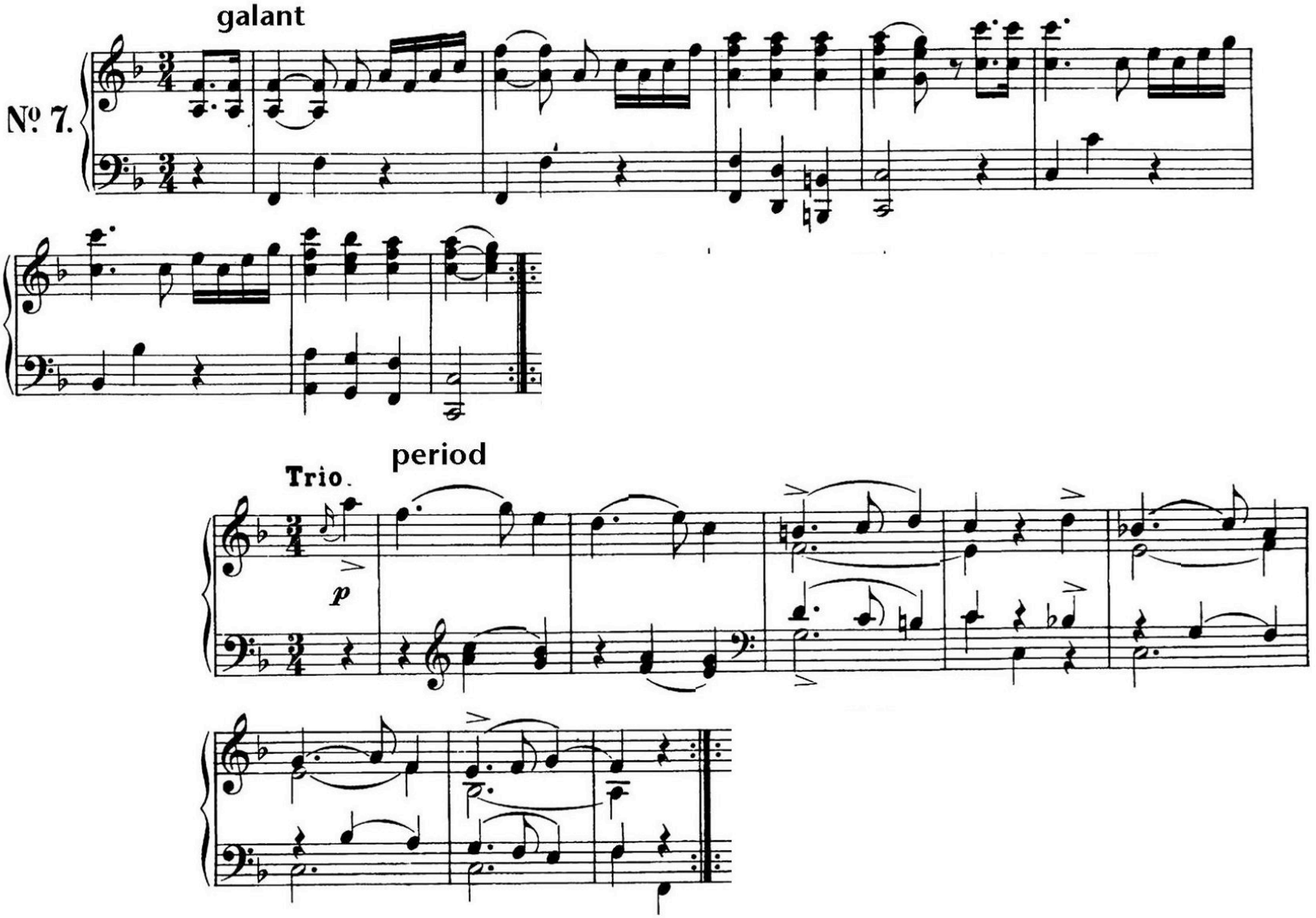

period
No2.
ff
sentence
Trio.

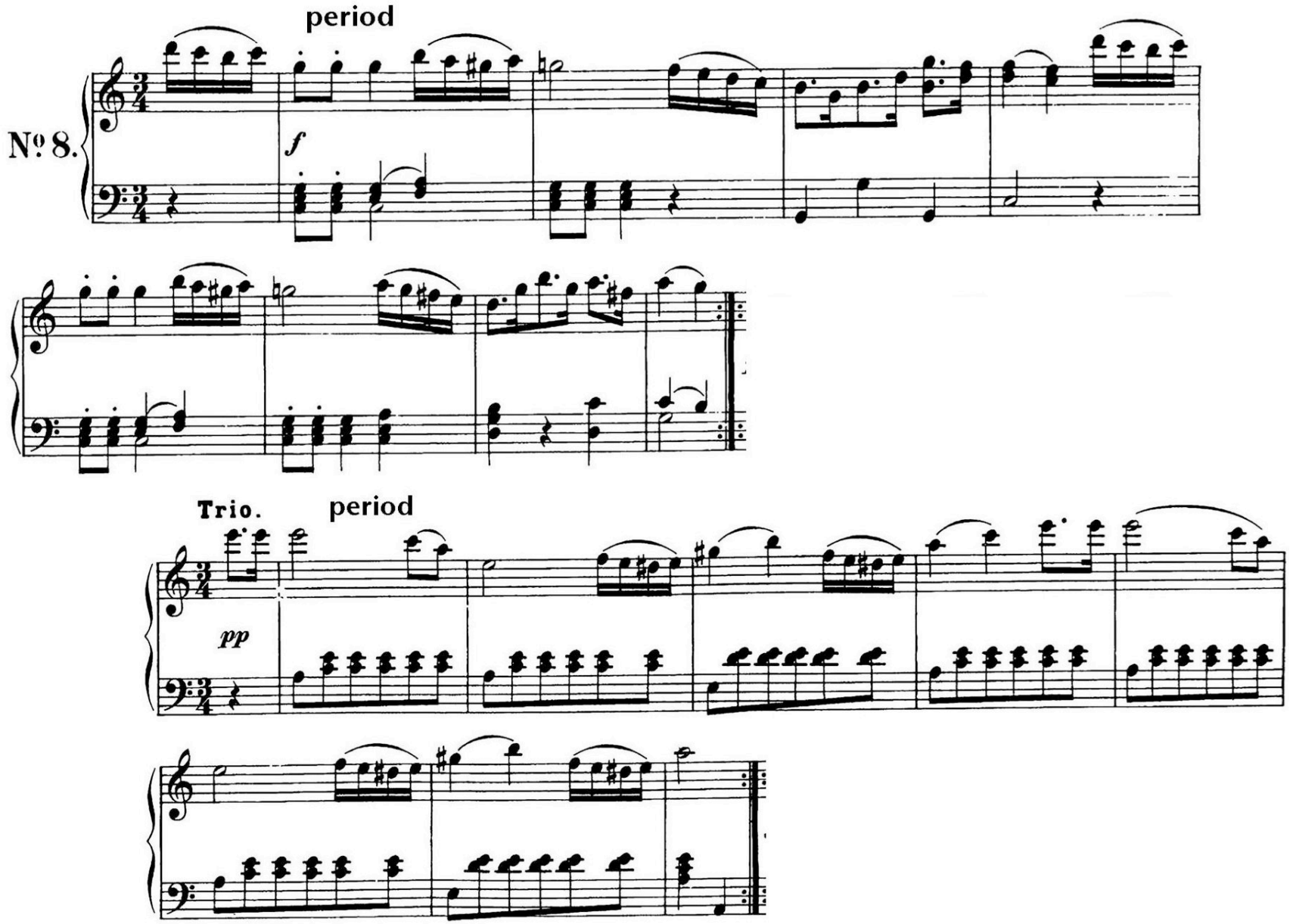

galant
Nº 3.
f
p
tr
cresc.
f
Trio.
sentence
p
tr

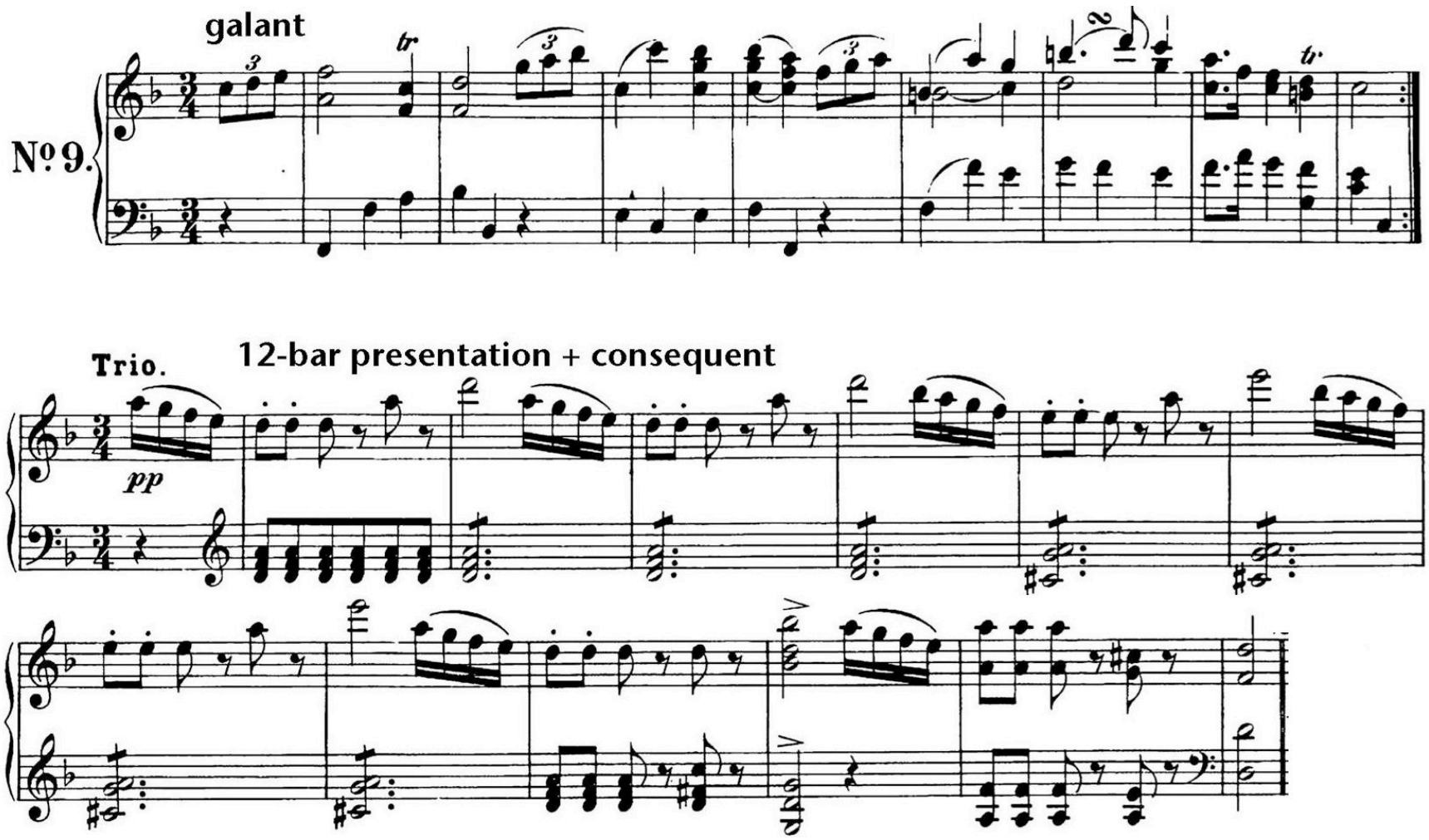

presentation + consequent
Nº 4.
f
p
f
tr
sentence
Trio.
p

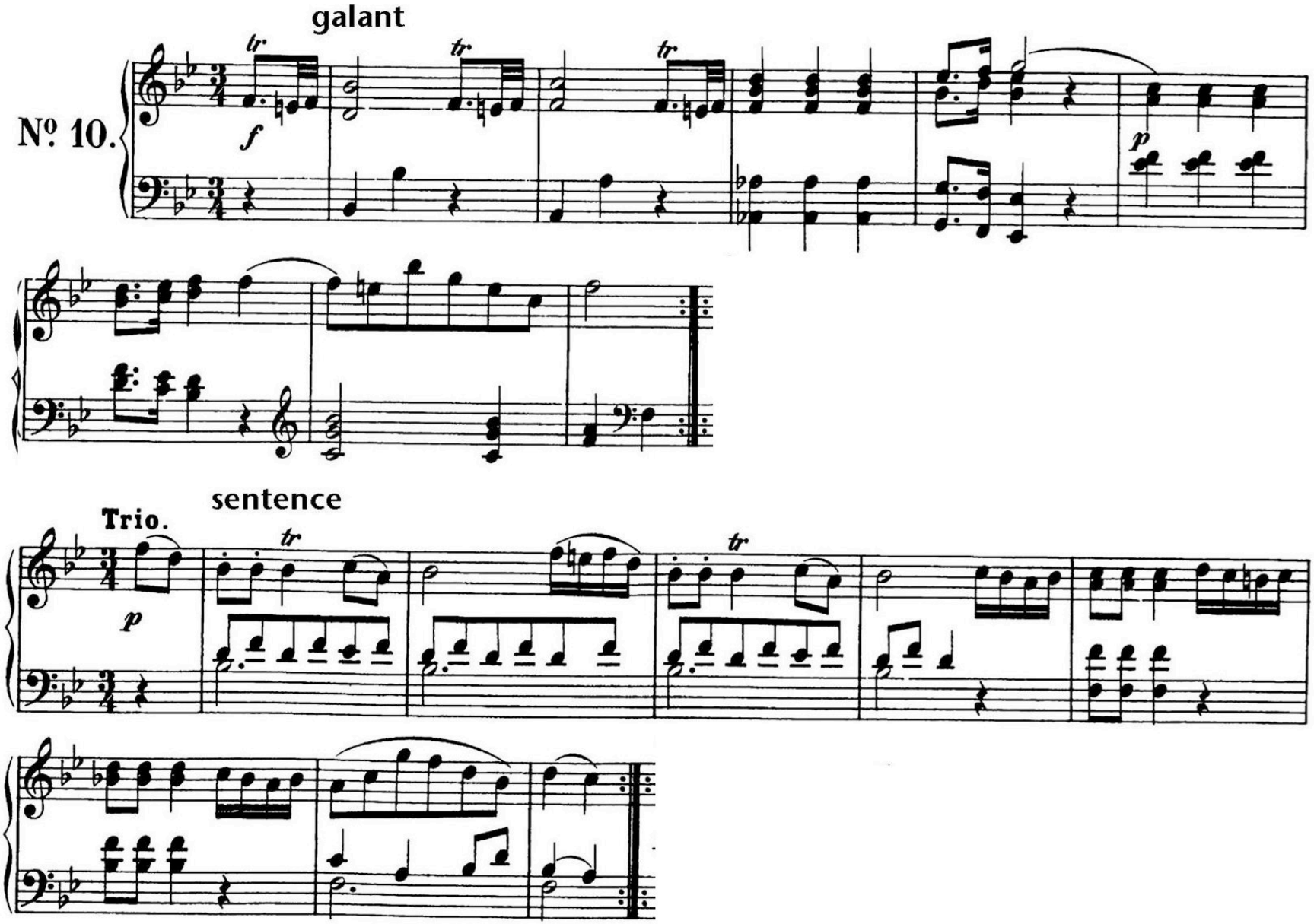

period
Nº 5.
f
p
f
p
period
Trio.

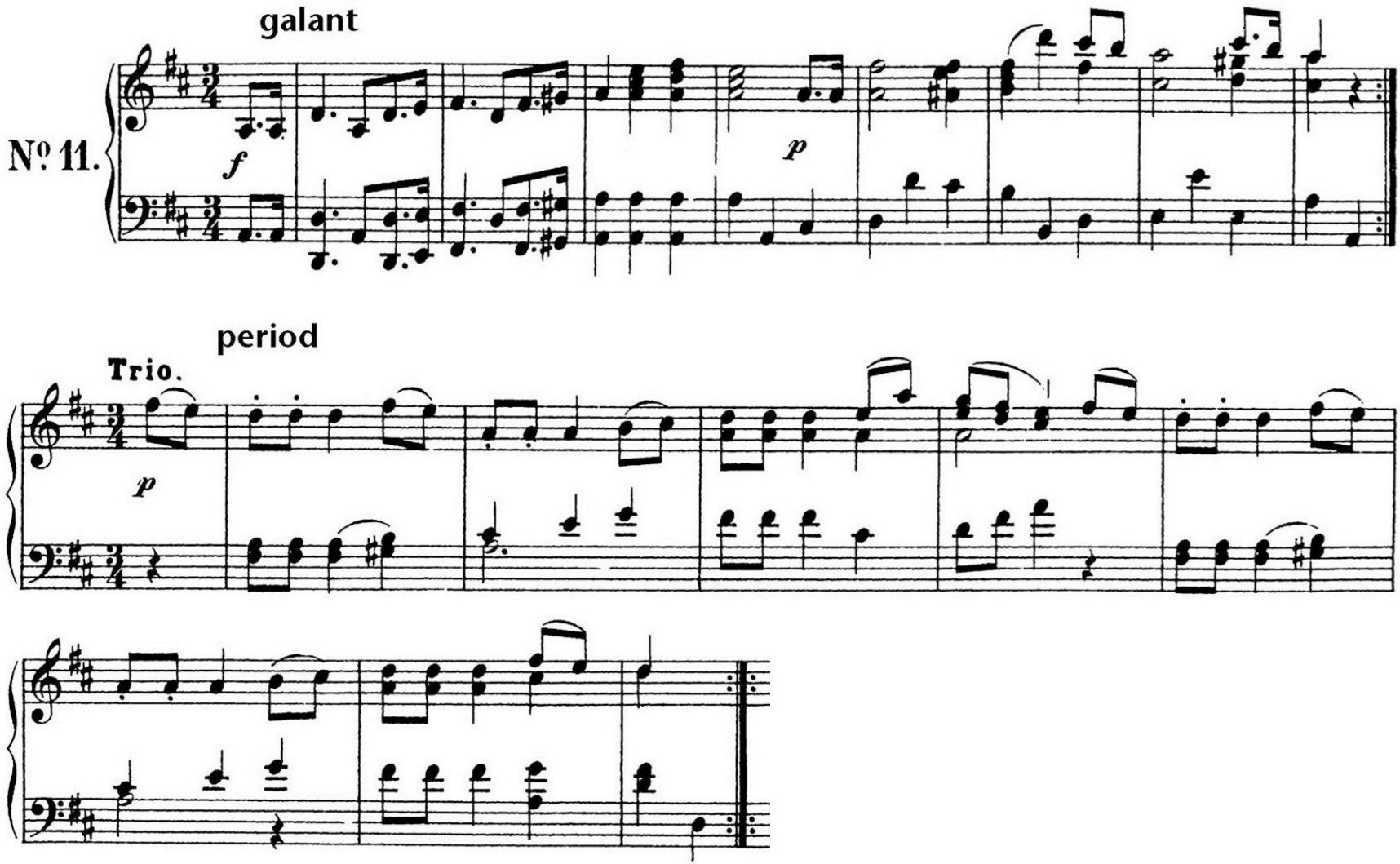

presentation + consequent
№ 6.
ff
Trio.
period

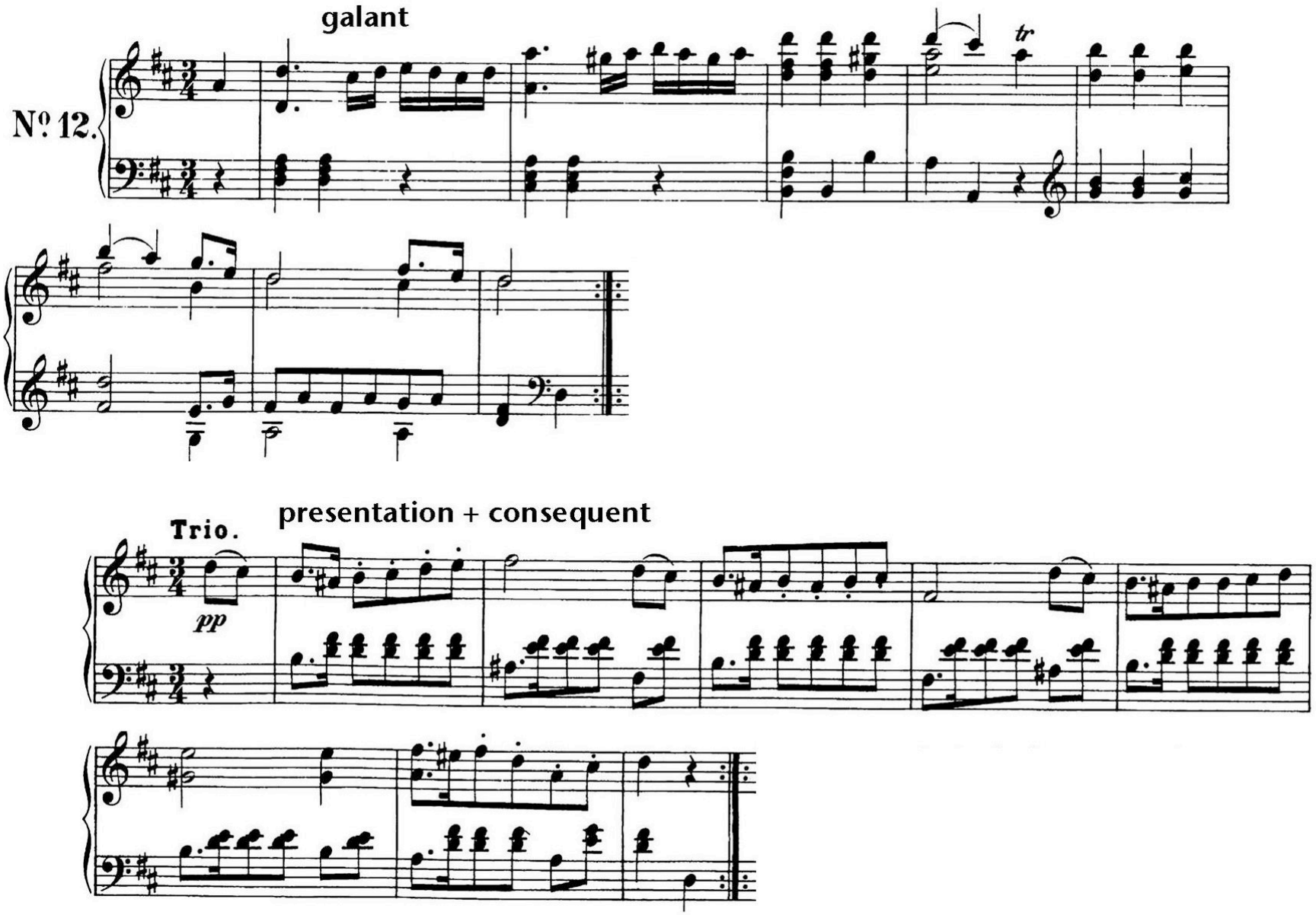

galant
№ 7.
Trio.
period
p

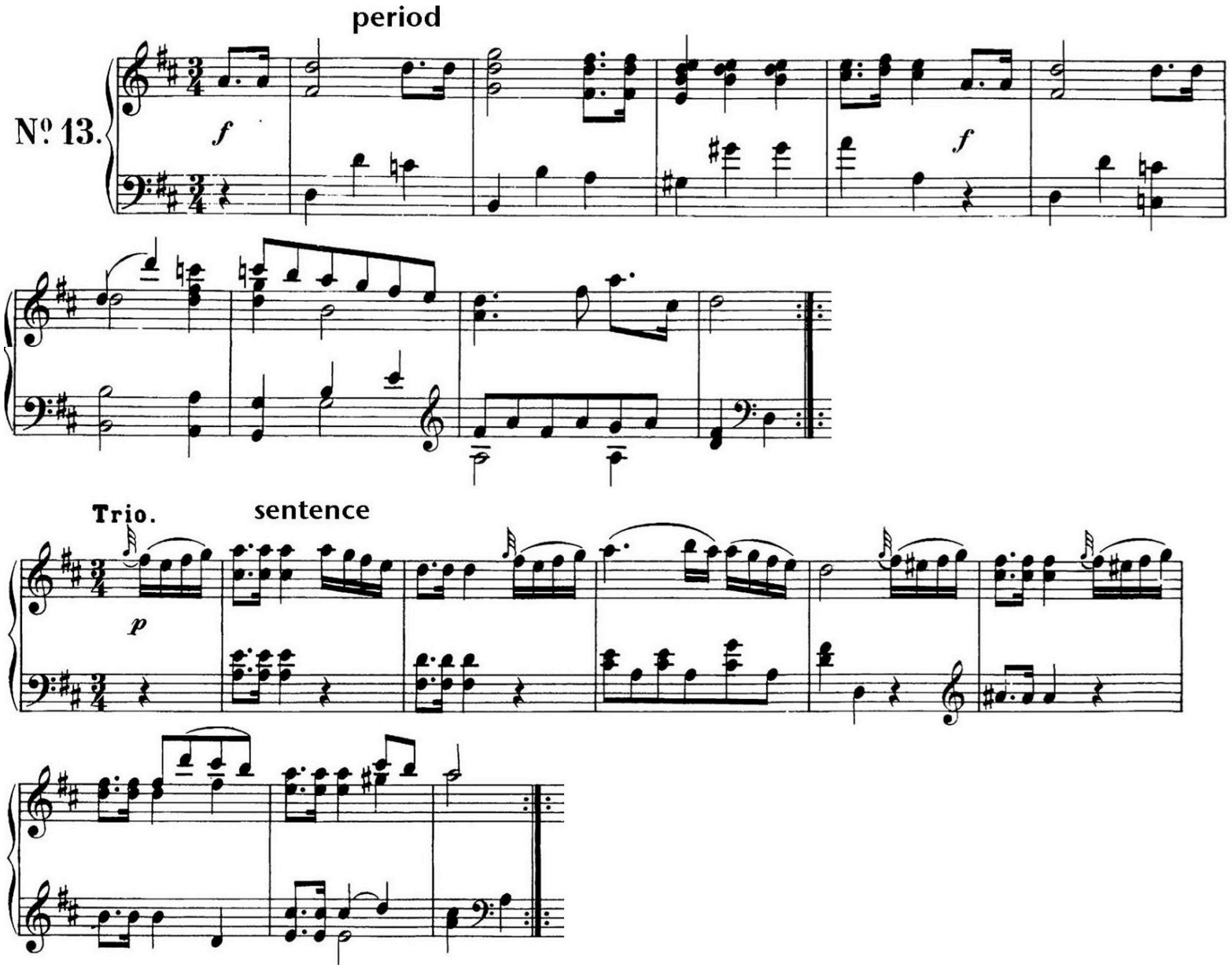

period
№ 8.
f
Trio.
period
pp

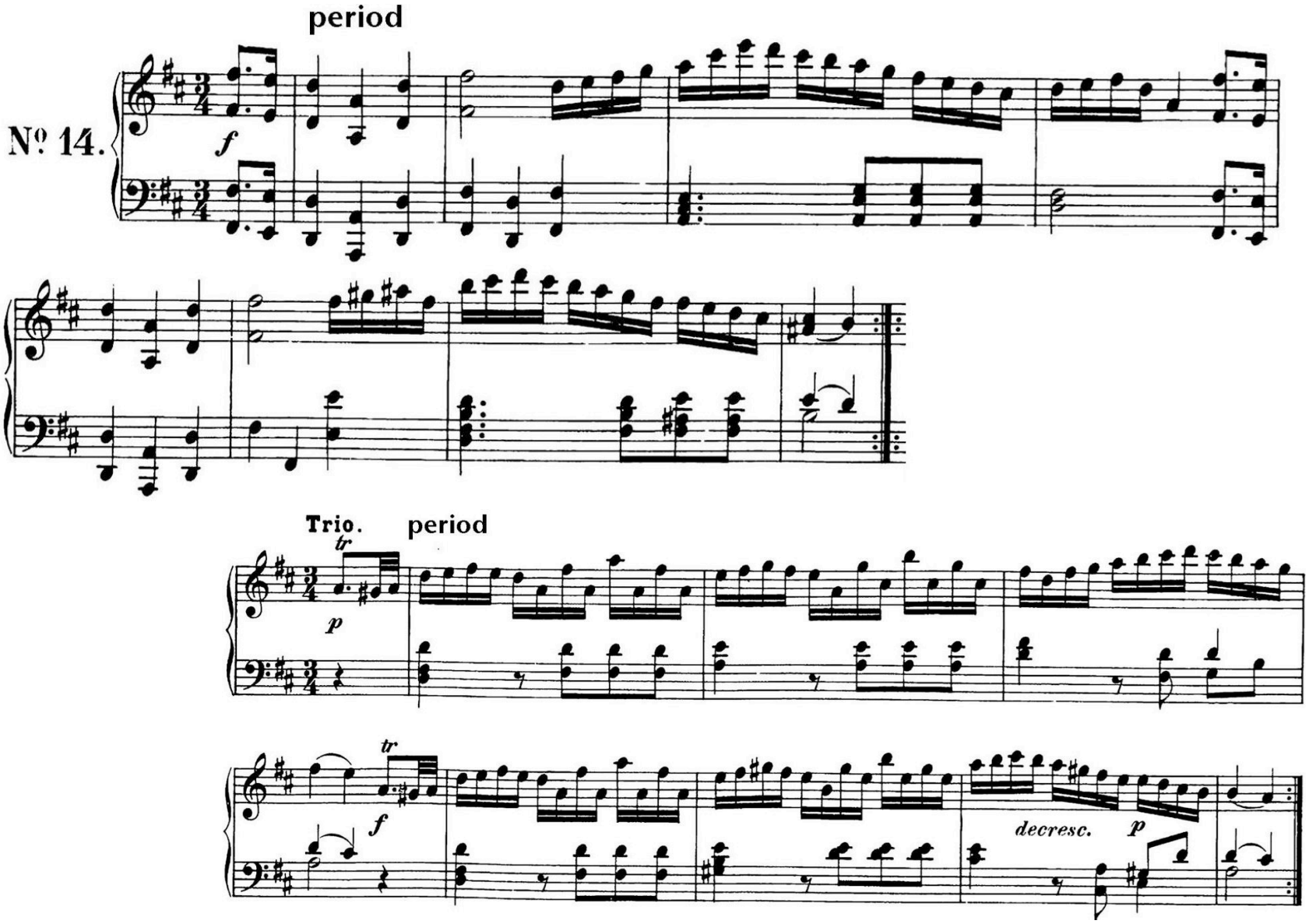

galant
No 9.
Trio.
12-bar presentation + consequent
pp

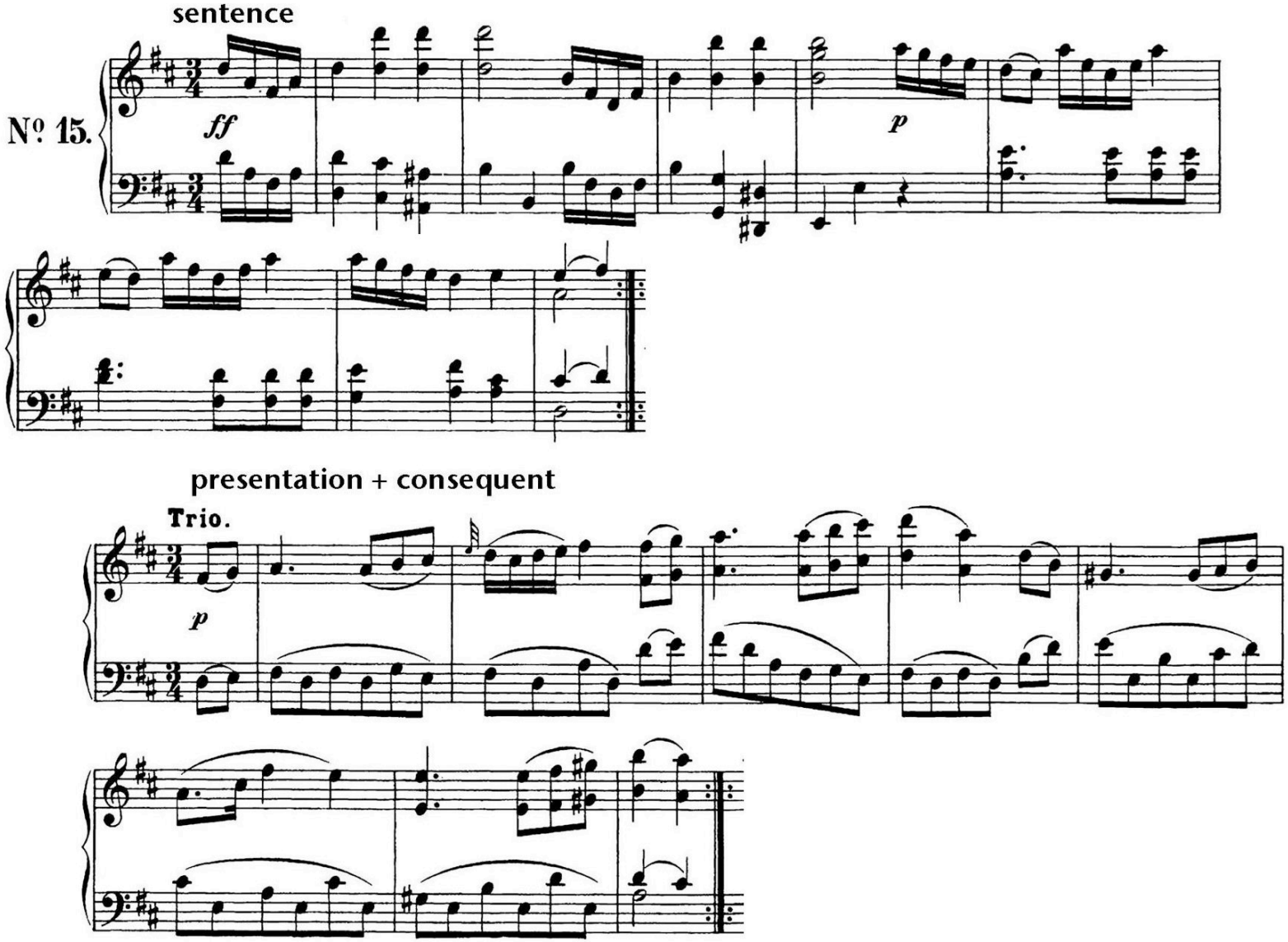

galant
Nº 10.
sentence
Trio.

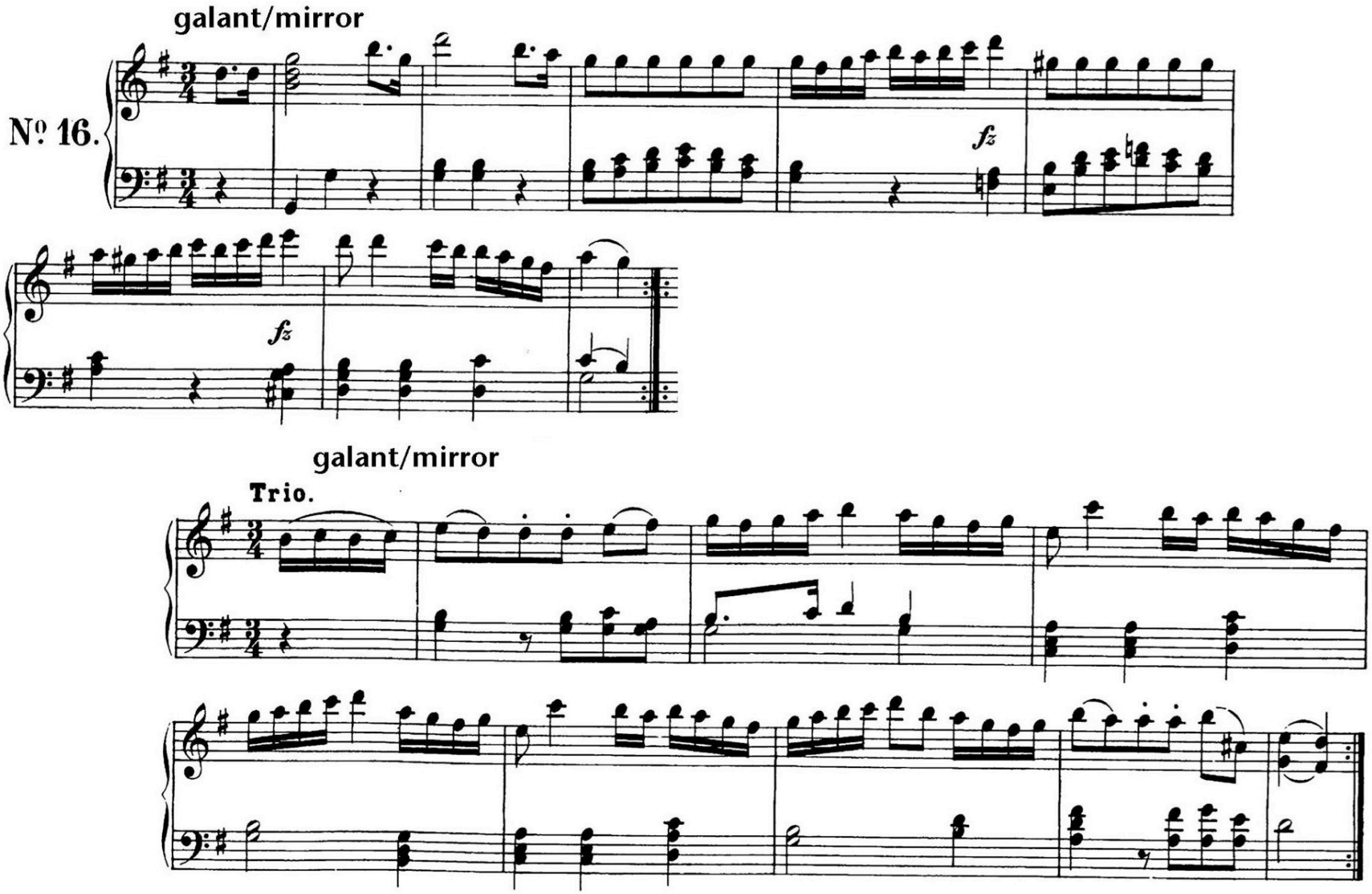

galant
Nº 11.
f
p
period
Trio.
p

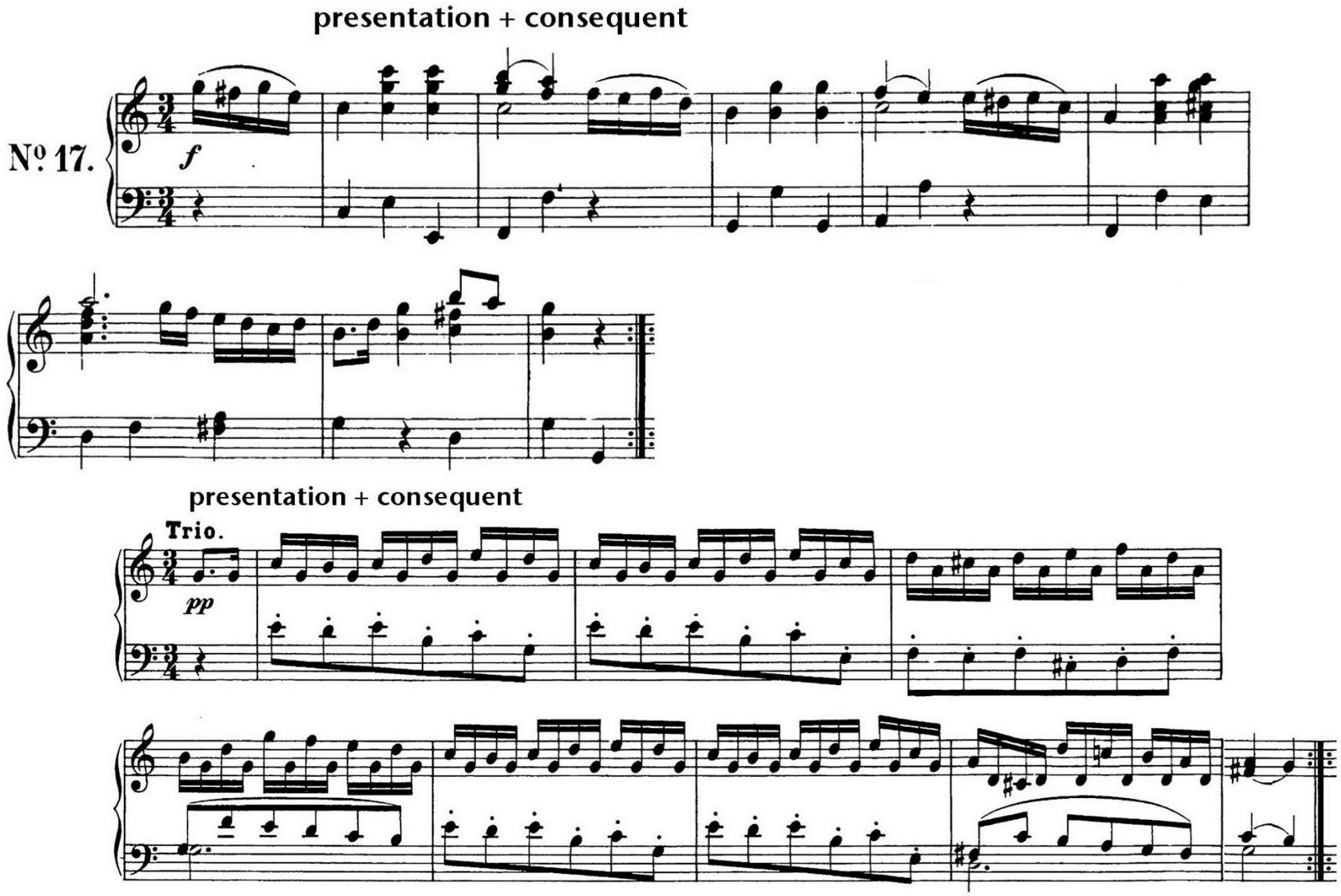

galant
Nº 12.
tr
Trio.
presentation + consequent
pp

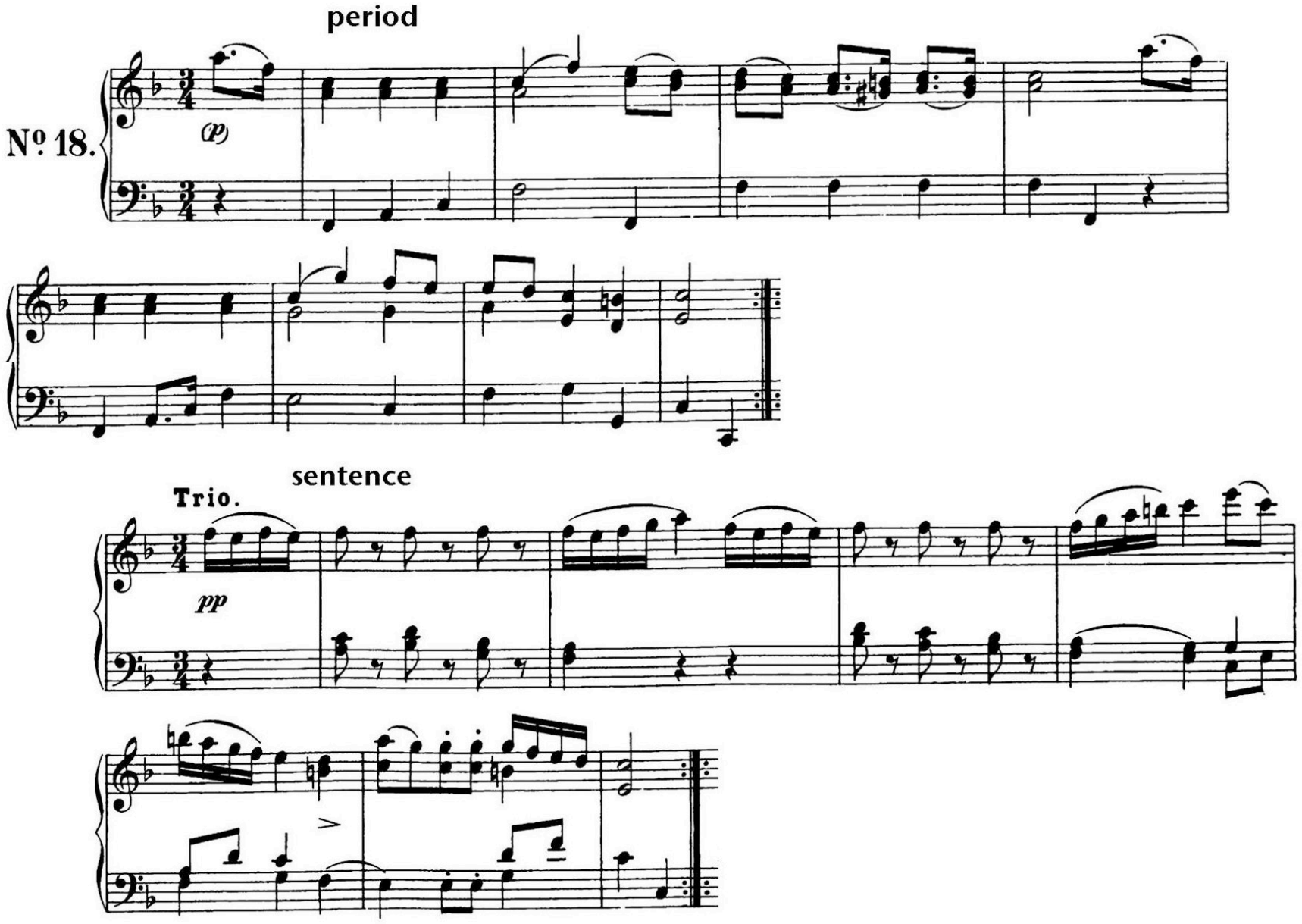

period
Nº 13.
f
f
Trio.
sentence
p

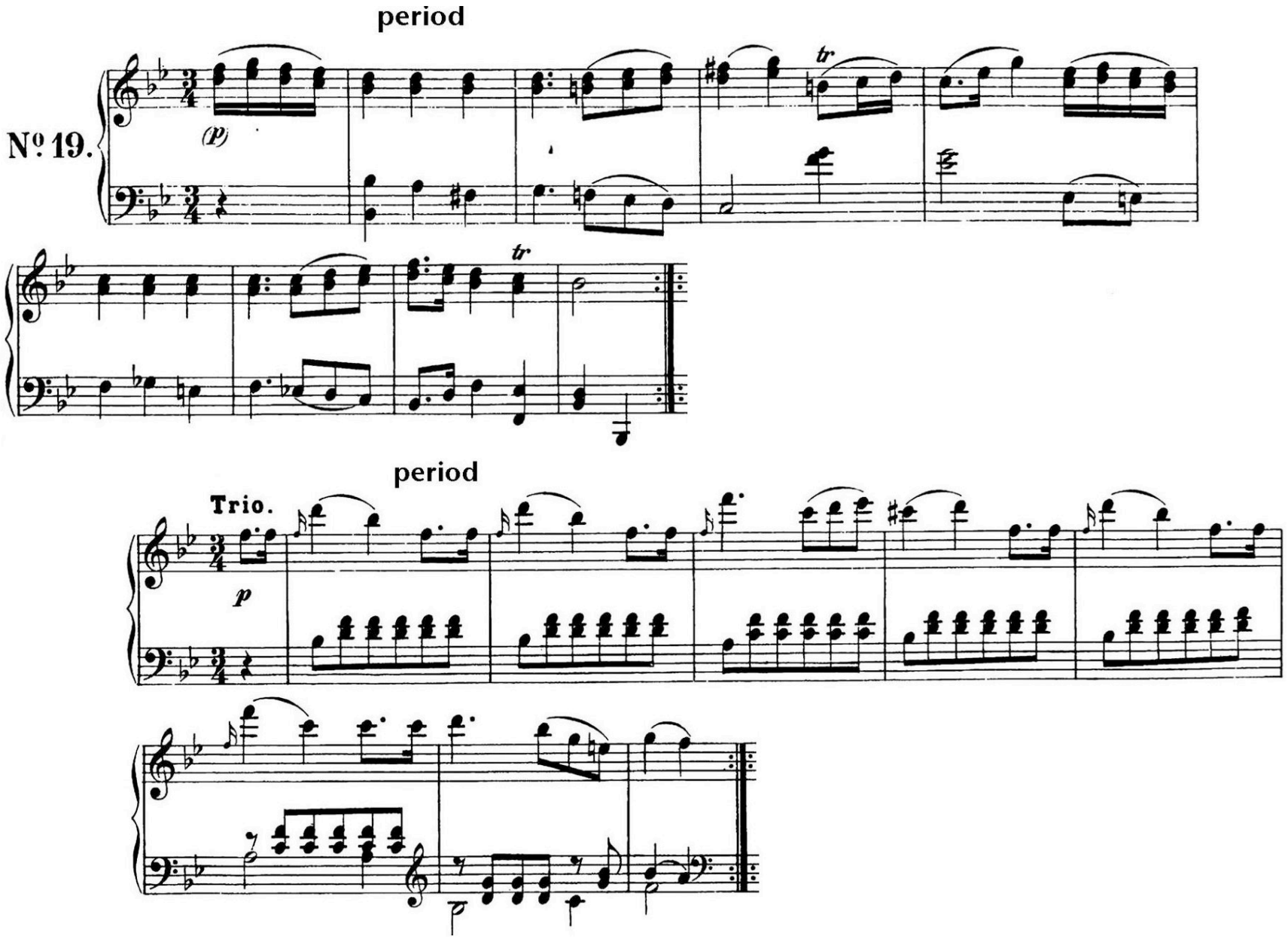

period
Nº 14.
f
Trio.
period
tr
p
tr
f
decresc.
p

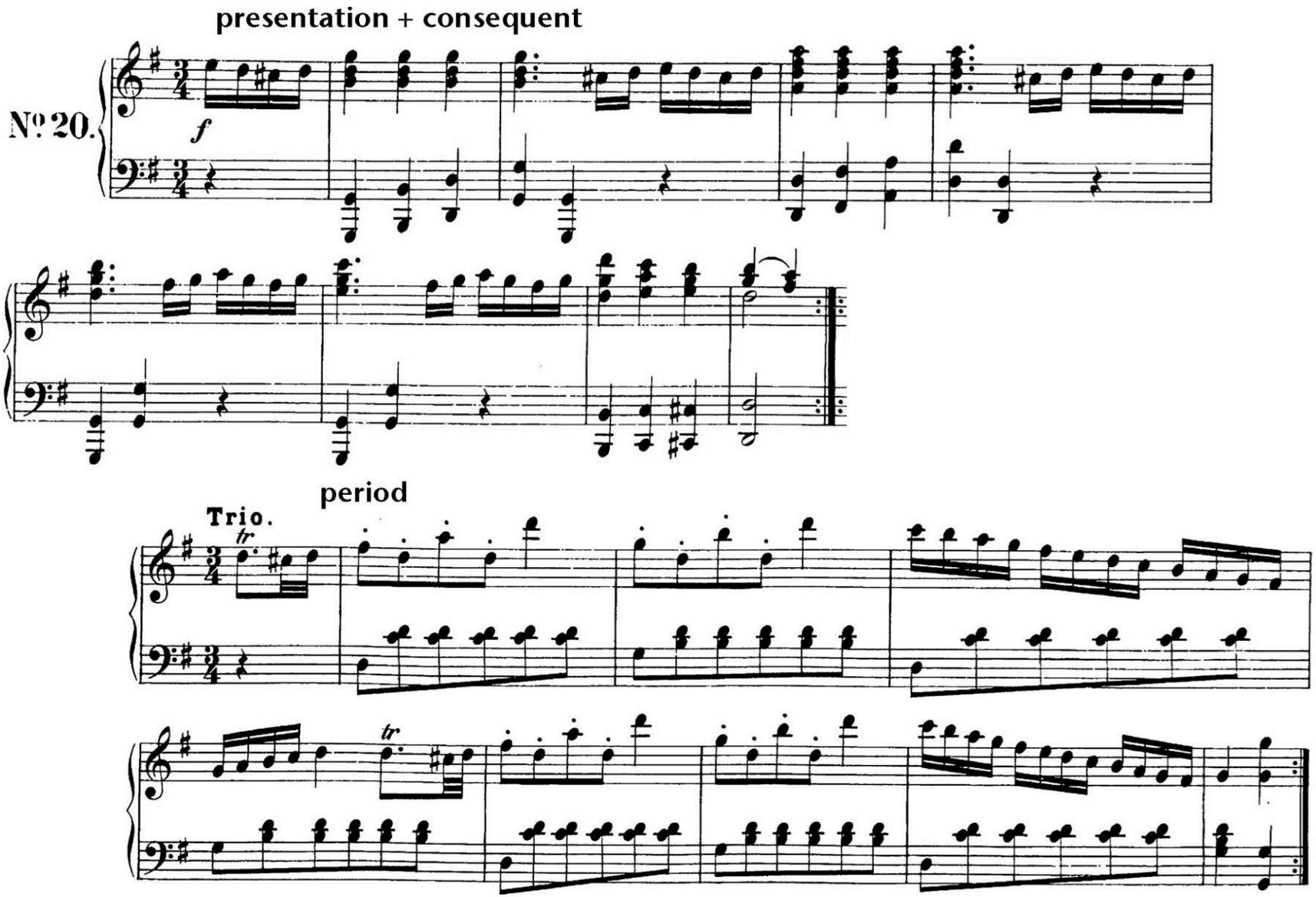

sentence
Nº 15.
ff
p
presentation + consequent
Trio.
p


galant/mirror
№ 16.
fz
fz
galant/mirror
Trio.


presentation + consequent
Nº 17.
f
presentation + consequent
Trio.
pp

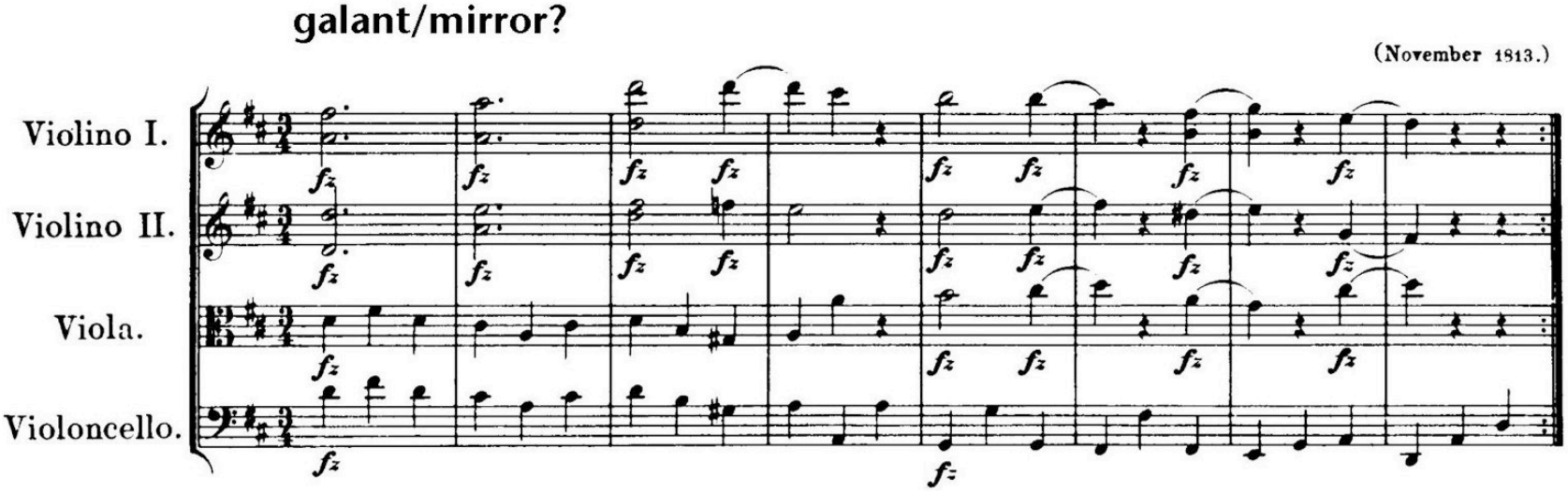

period
Nº 18.
(p)
sentence
Trio.
pp


period
Nº 19.
(p)
tr
tr
period
Trio.
p

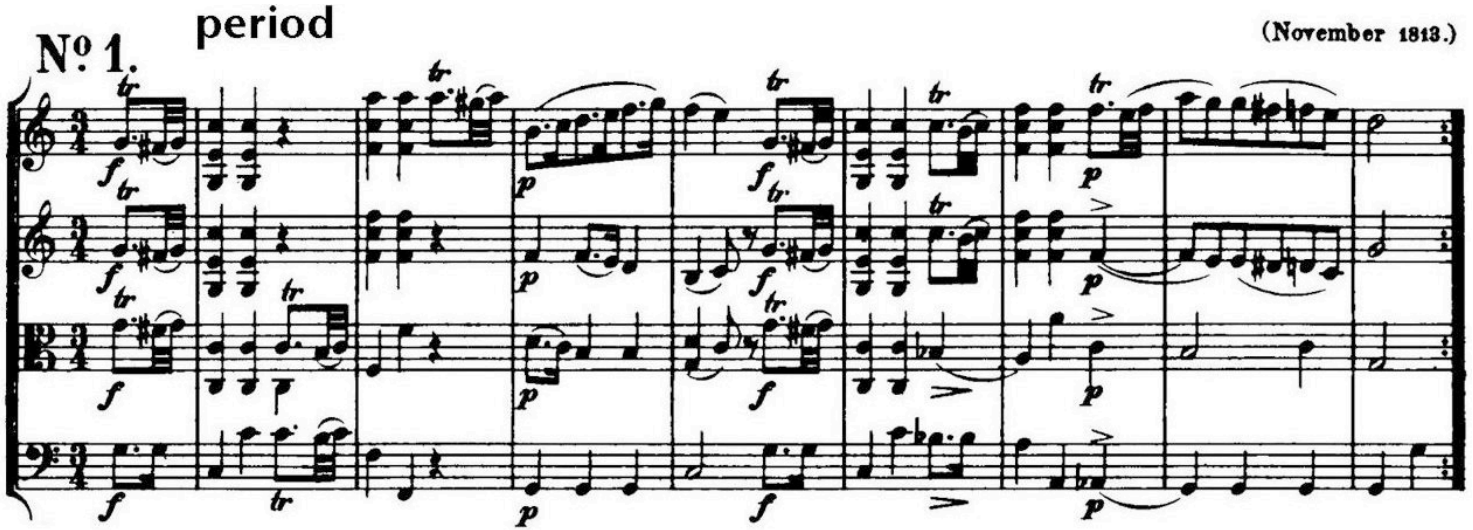

presentation + consequent
No. 20.
f
period
Trio.
tr
tr

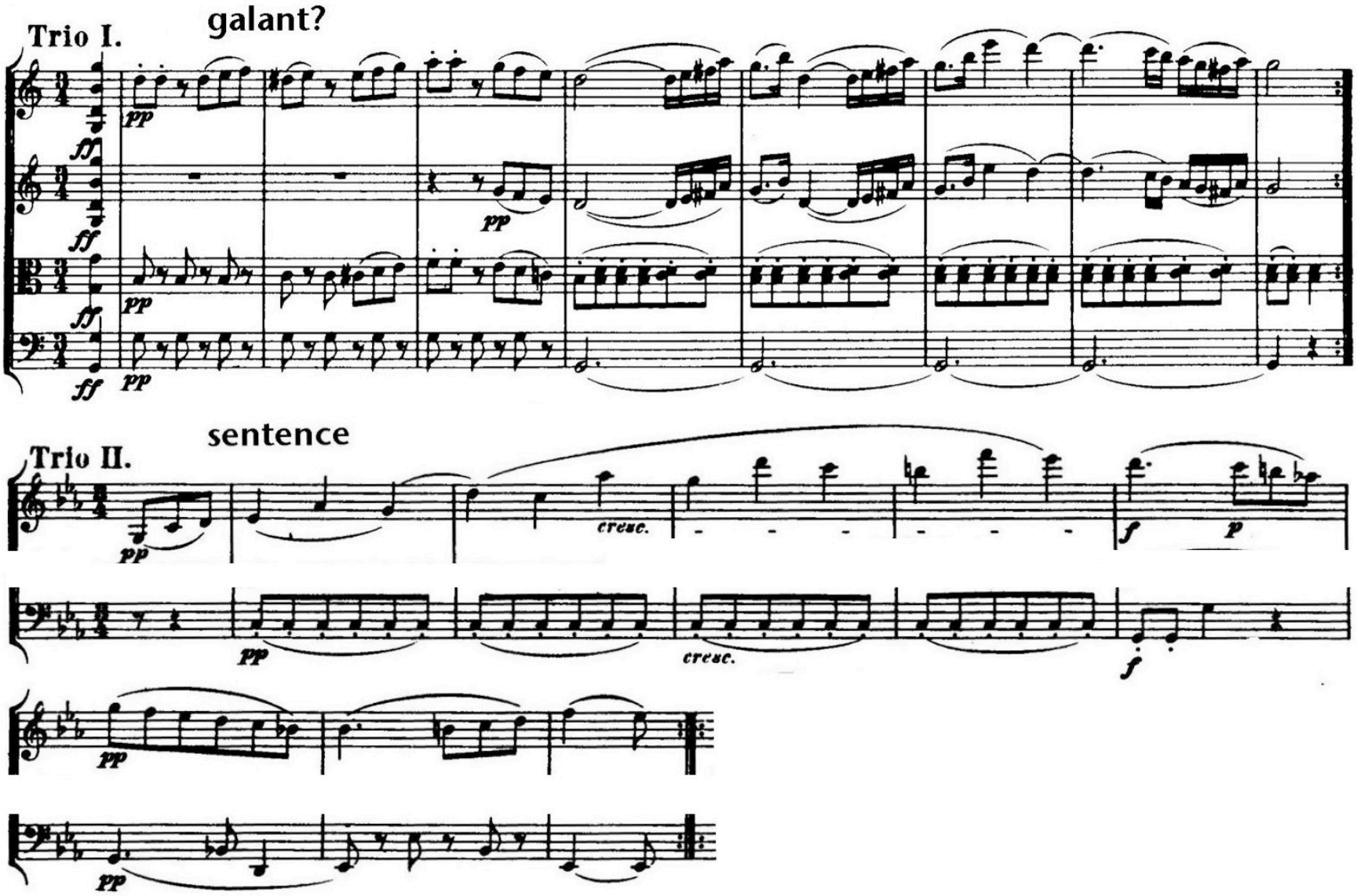
3.3.2. Minuets, D86, 89, 334-336, 380, 600

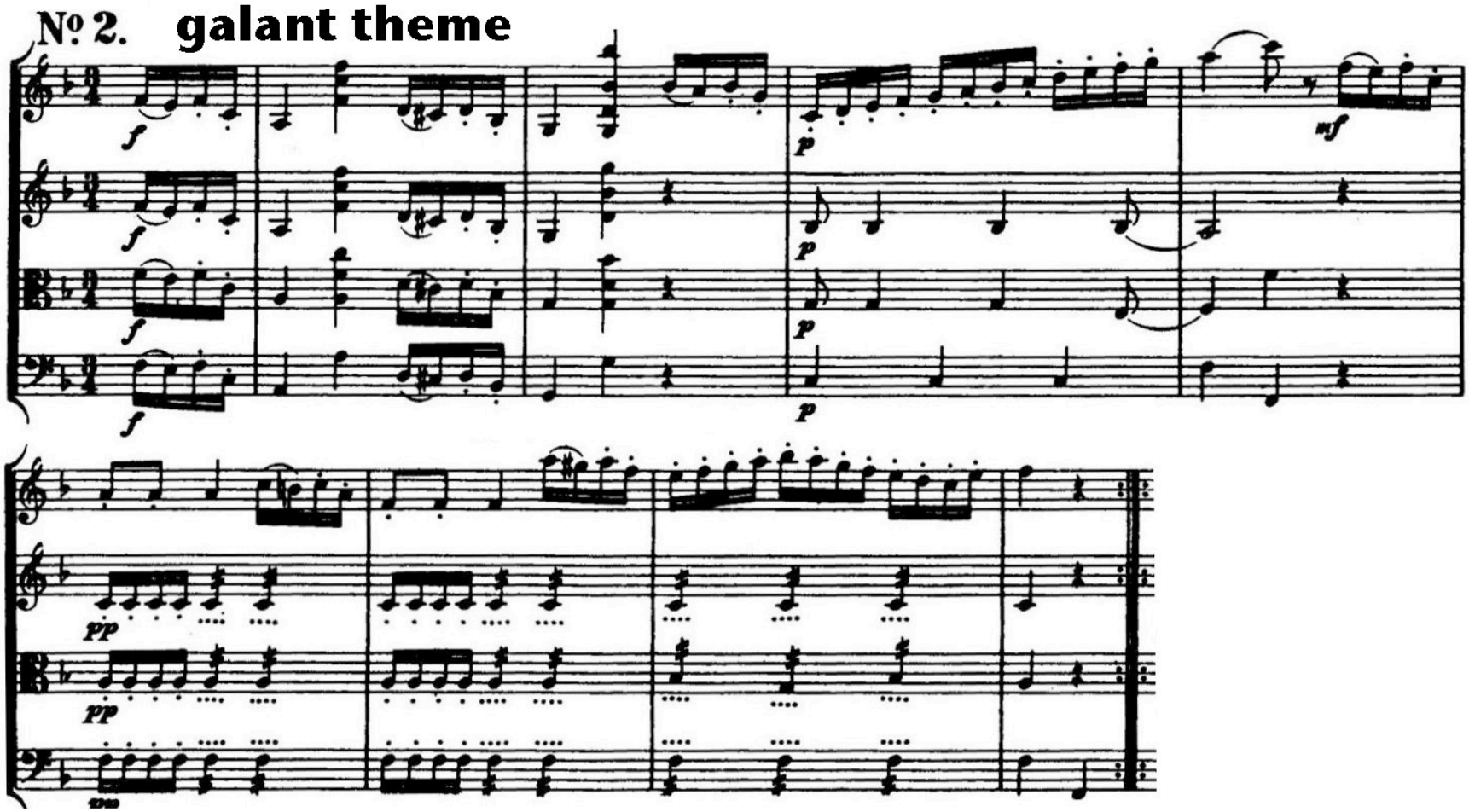
Minuet, D86

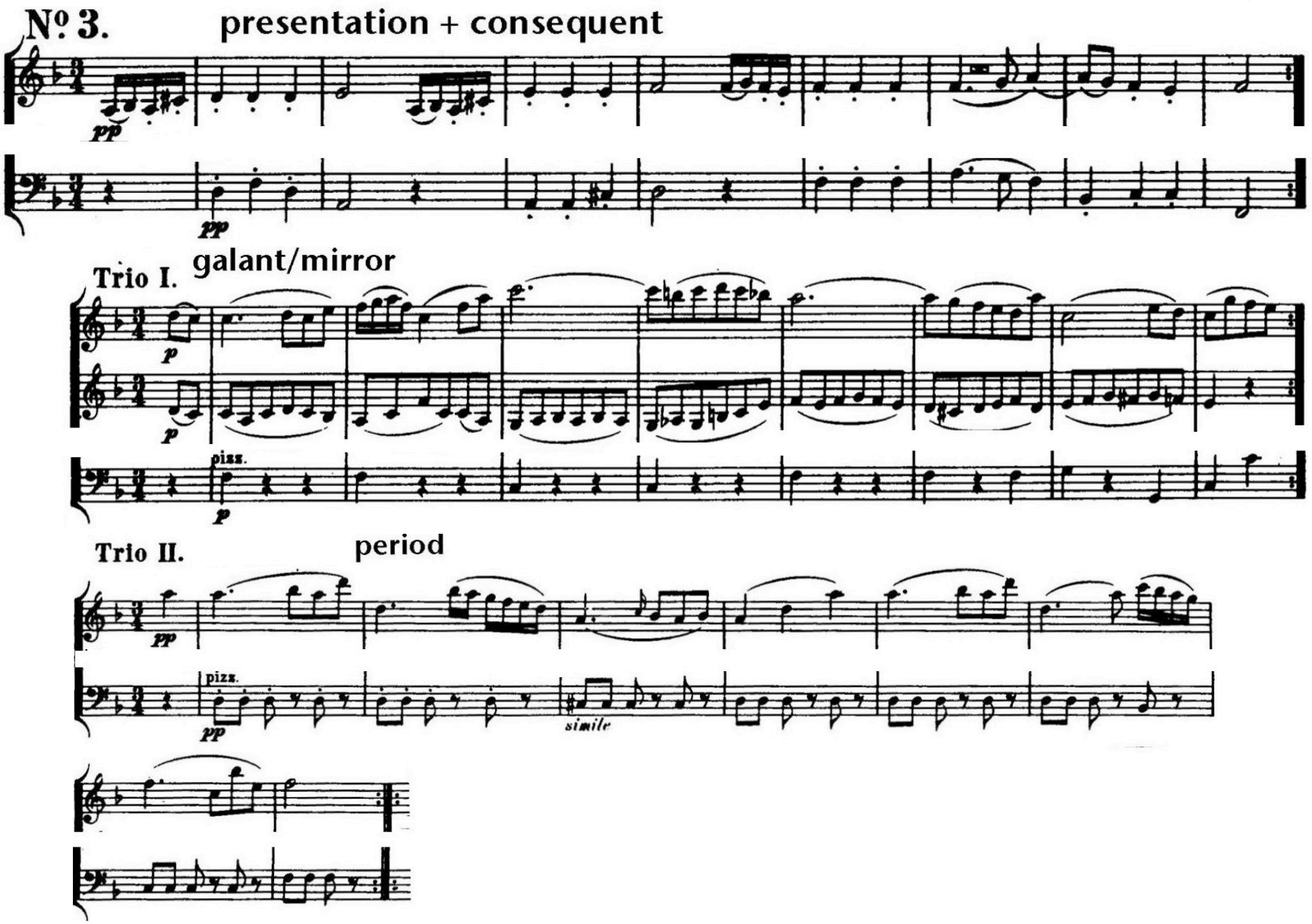


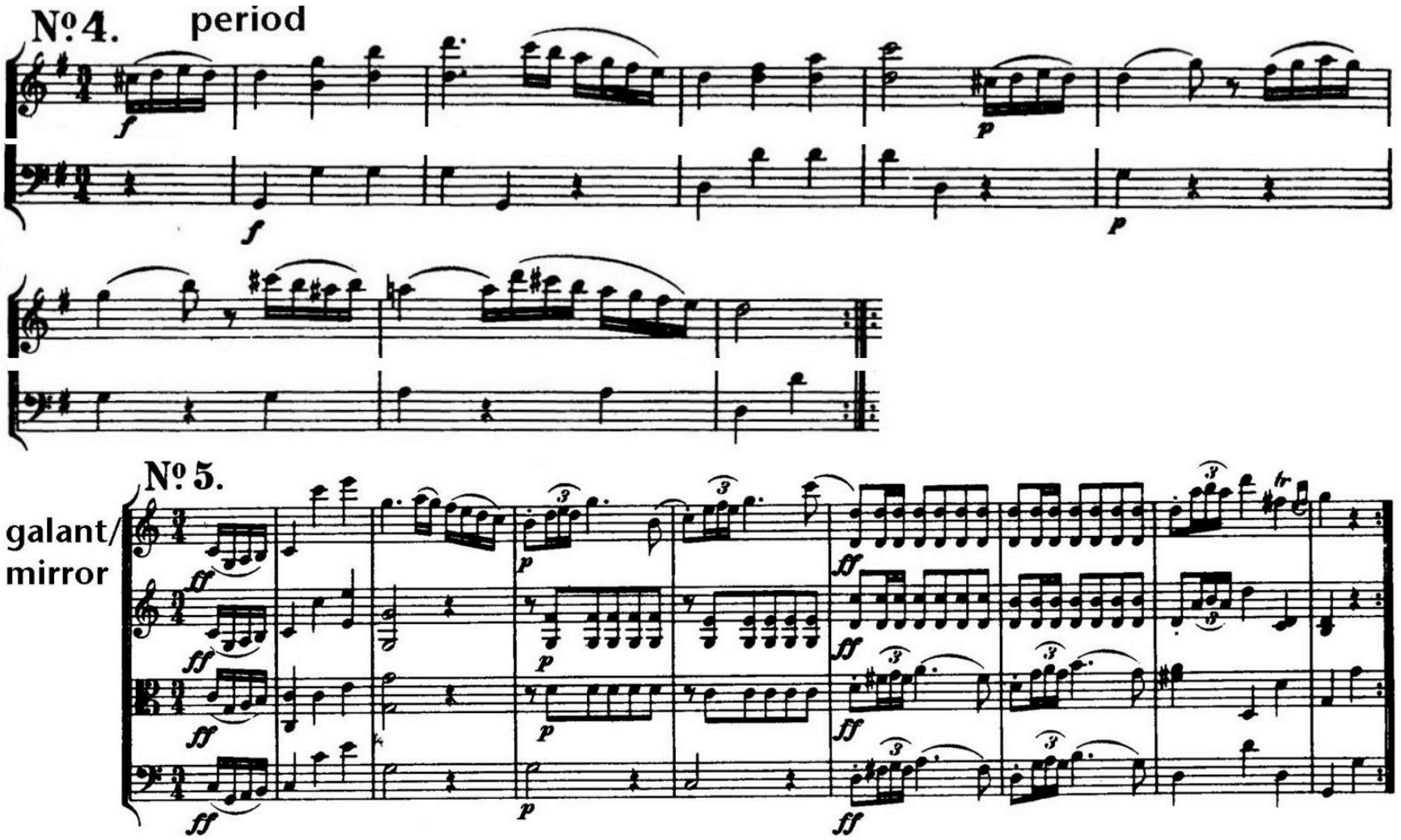
Minuets, D89

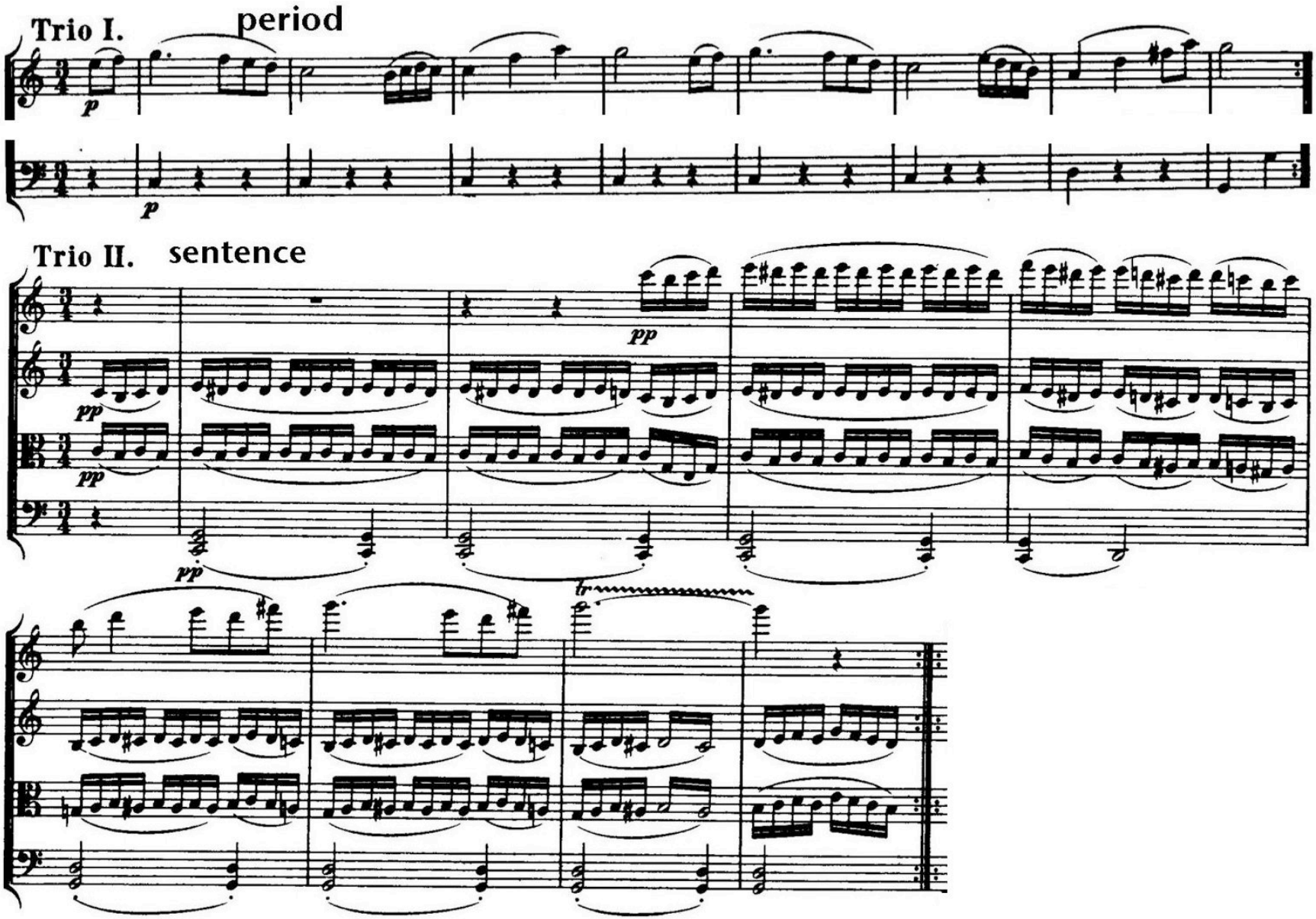



Trio I.
galant?
Trio II.
sentence
cresc.
cresc.

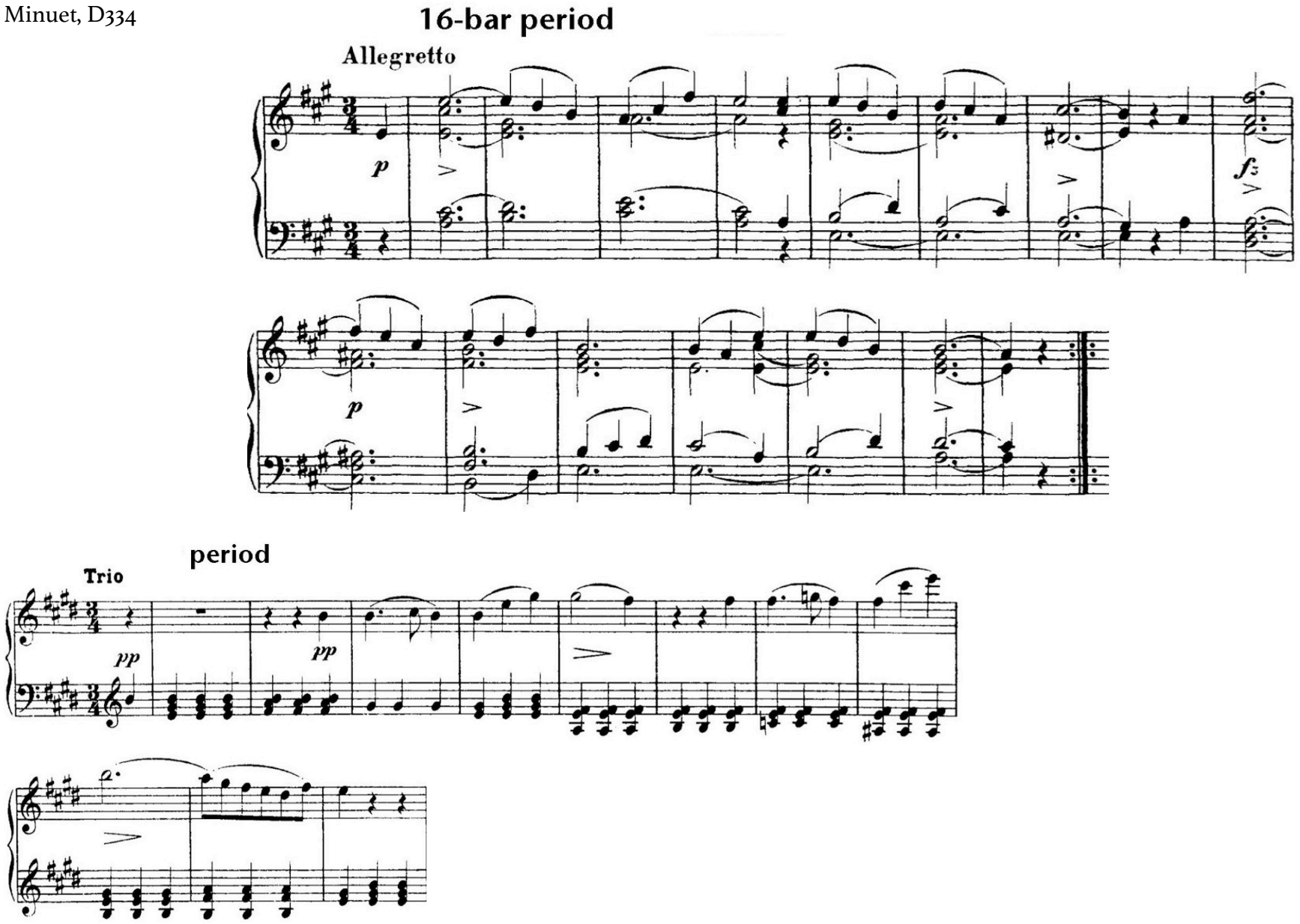

№ 2. galant theme


Nº 3.
presentation + consequent
pp
pp
Trio I.
galant/mirror
p
p
pizz.
p
Trio II.
period
pp
pizz.
pp
simile


№4.
period
№5.
galant/
mirror

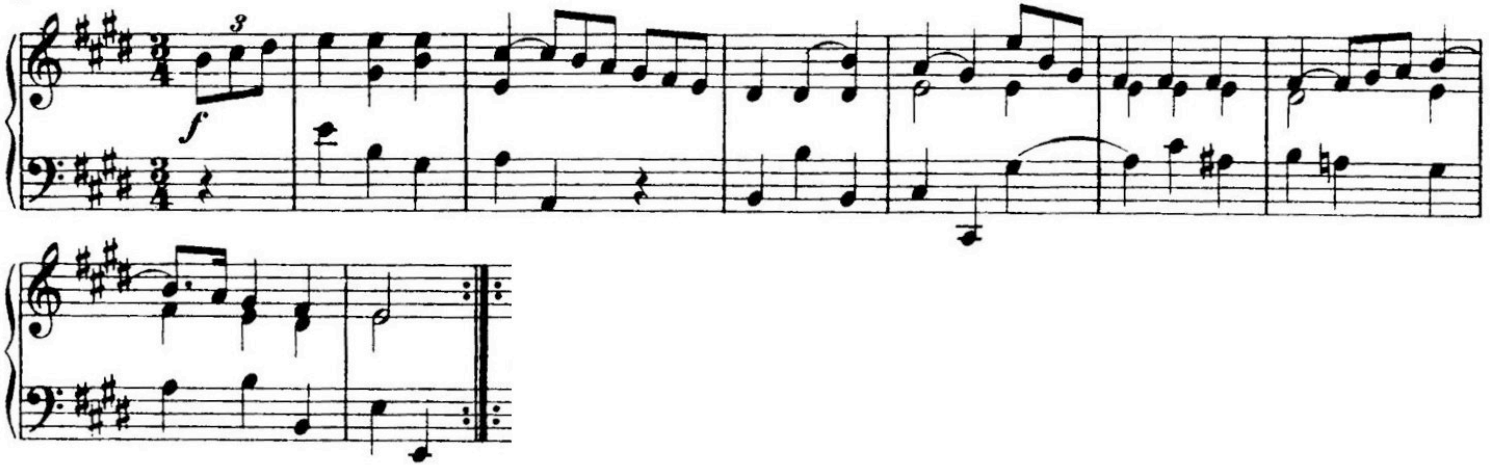

Trio I.
period
Trio II.
sentence

Minuet, D334

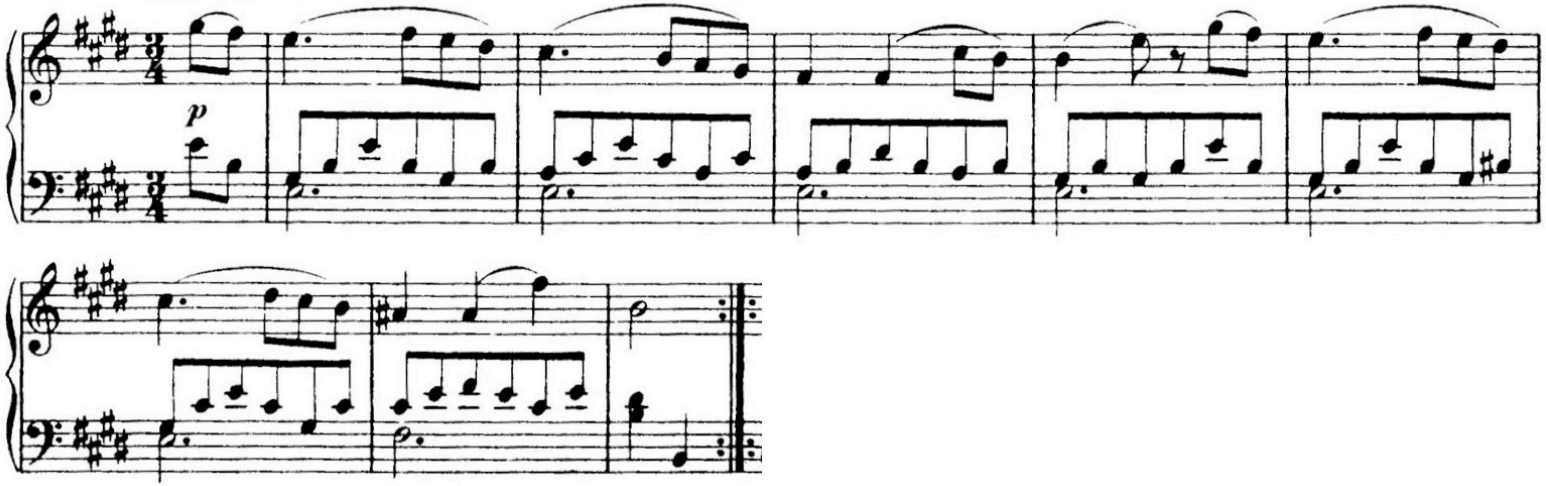


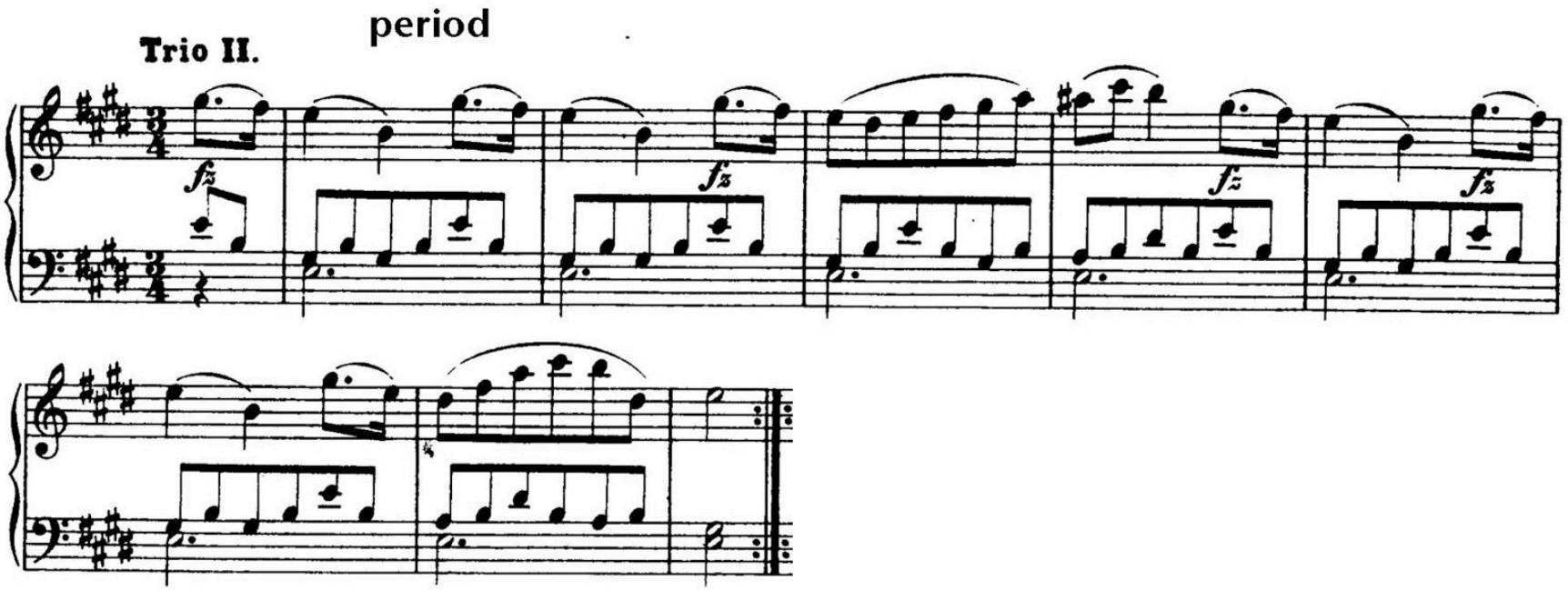
Minuet, D335

presentation + consequent

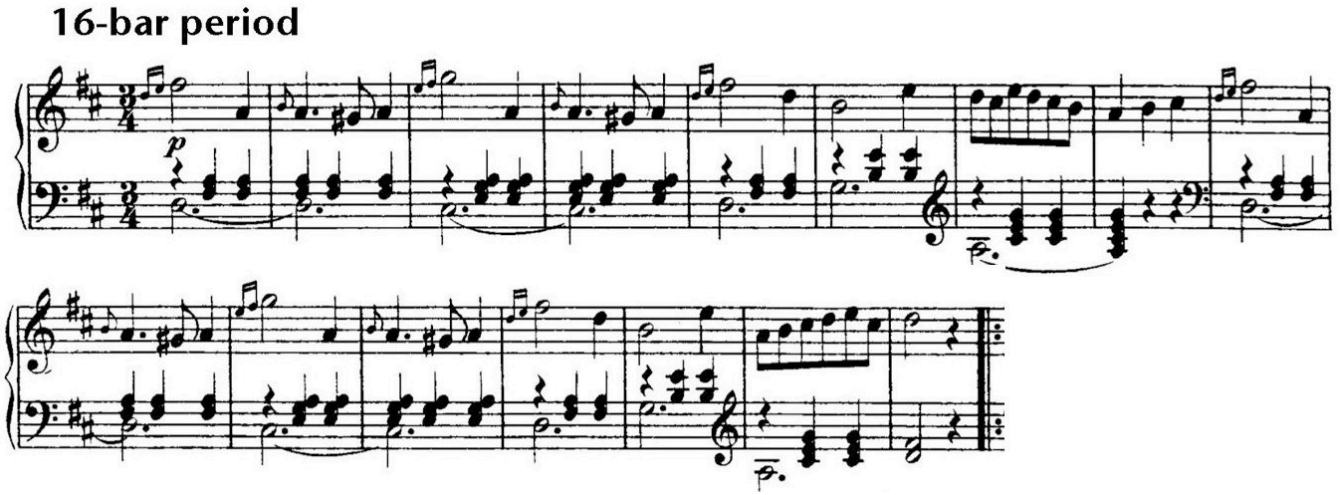


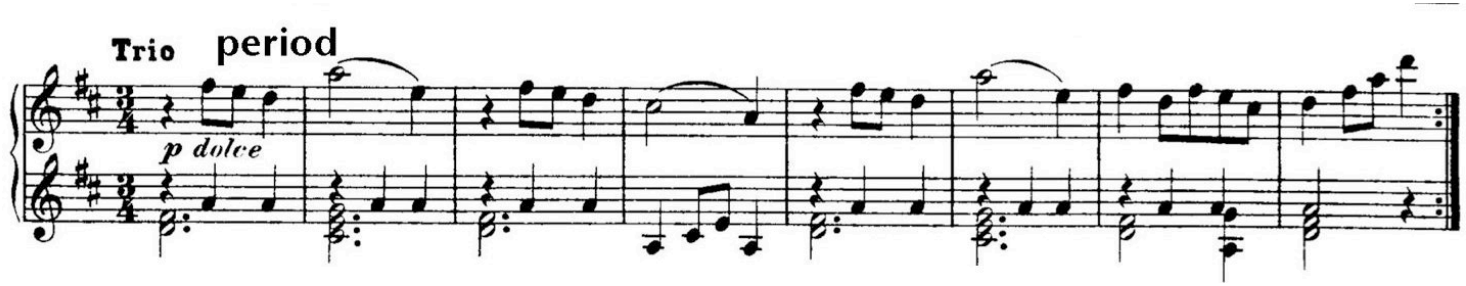
Trio I. **period**



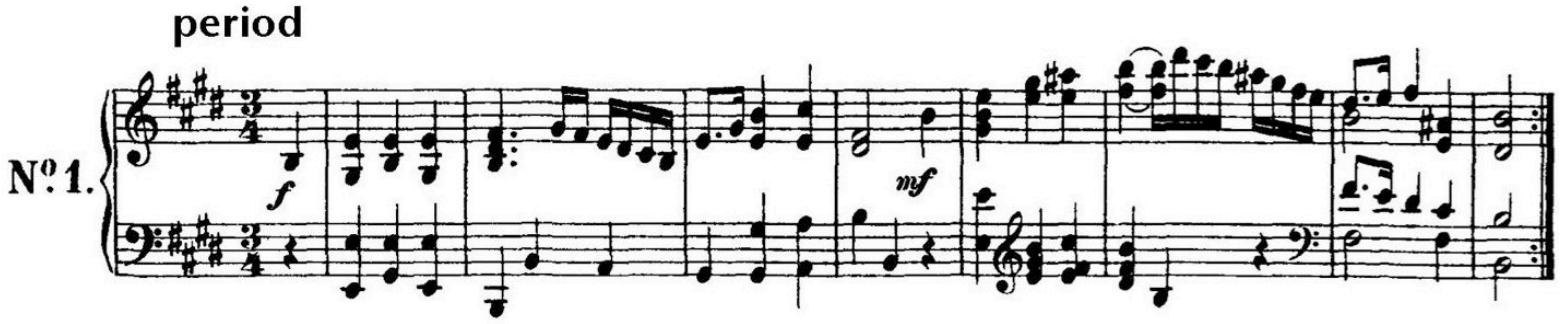


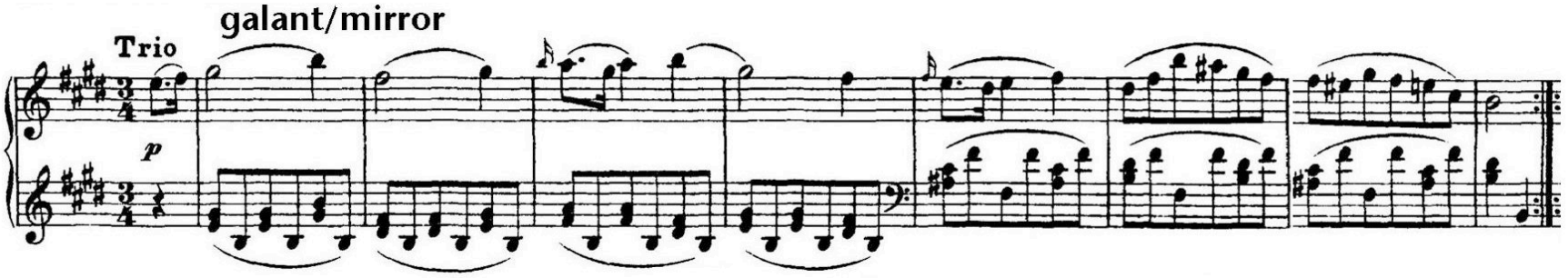
Minuet, D336

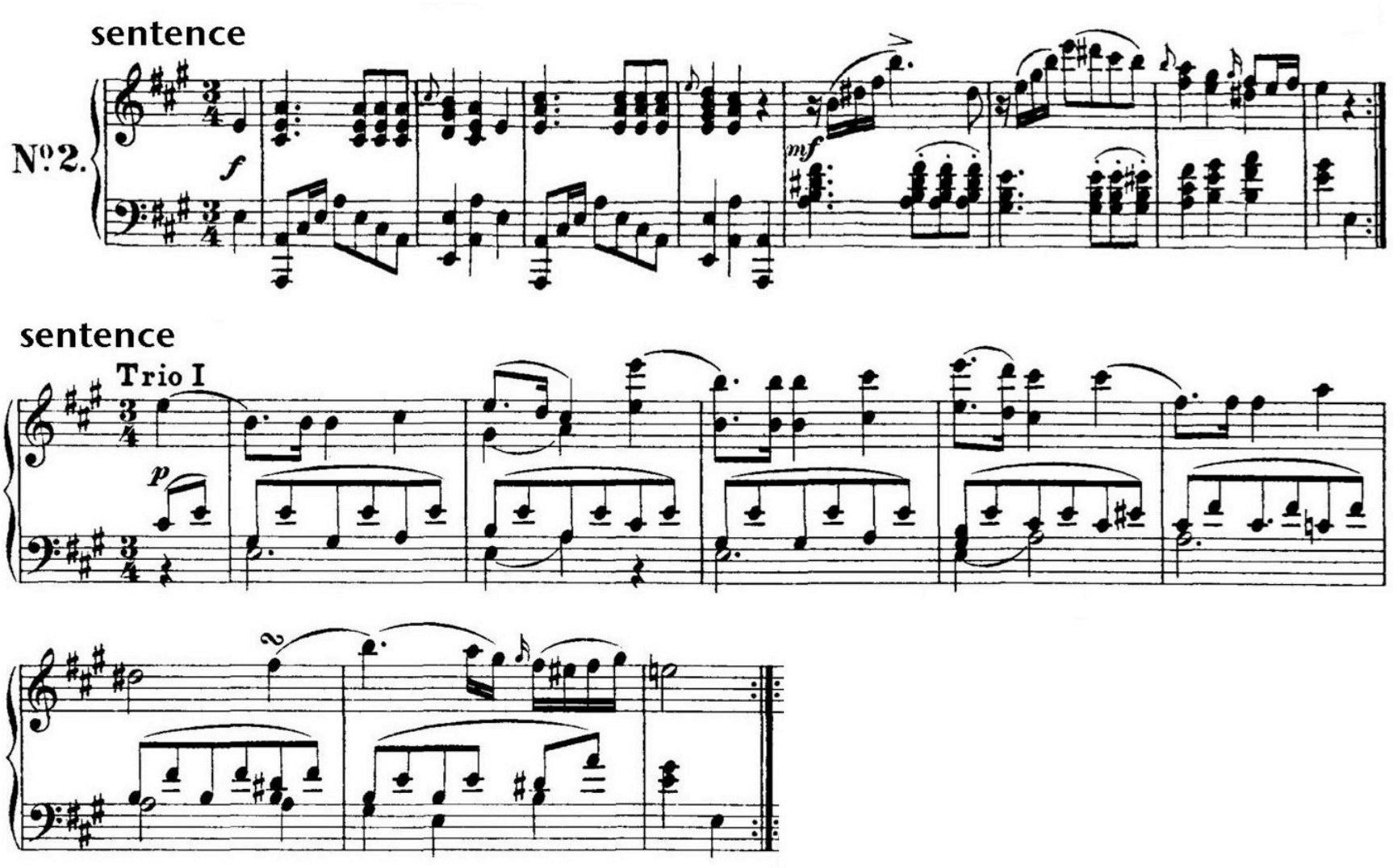


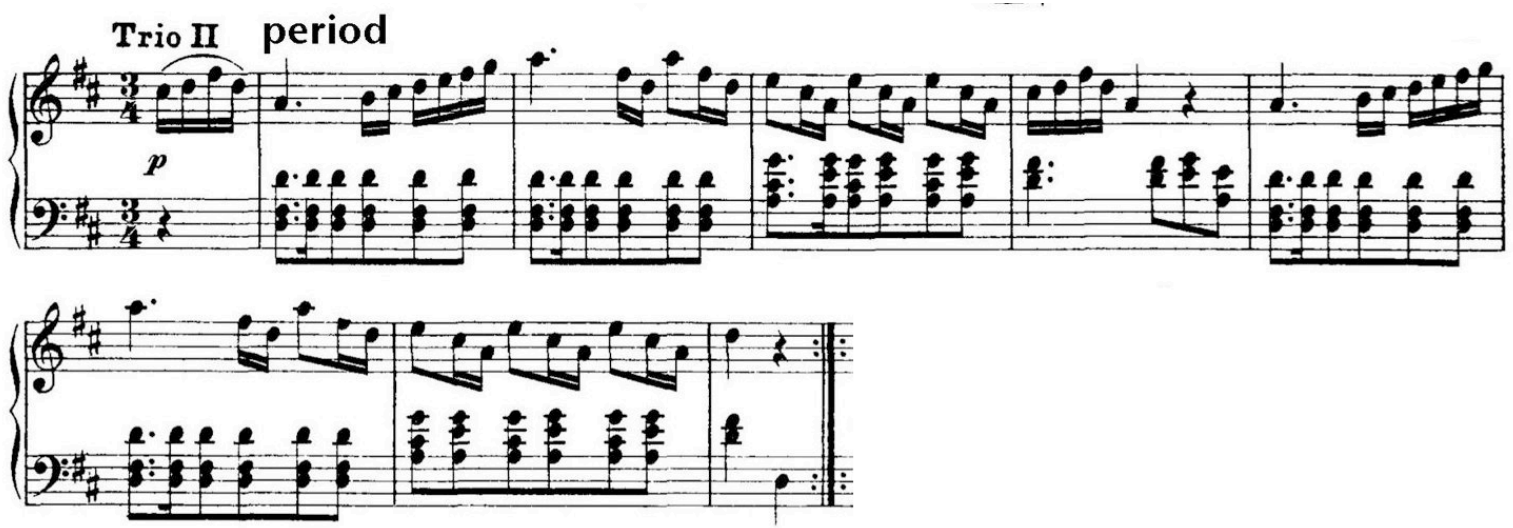


Minuets,
D380



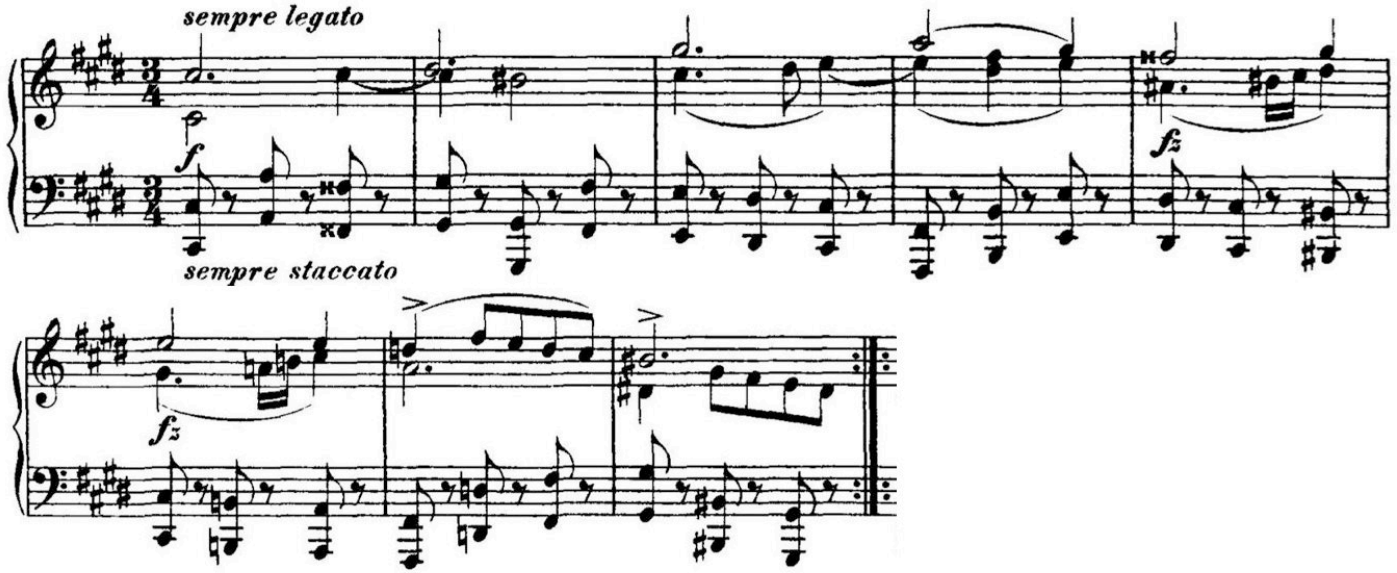



sentence
No. 2.
f
mf
sentence
Trio I
p
2



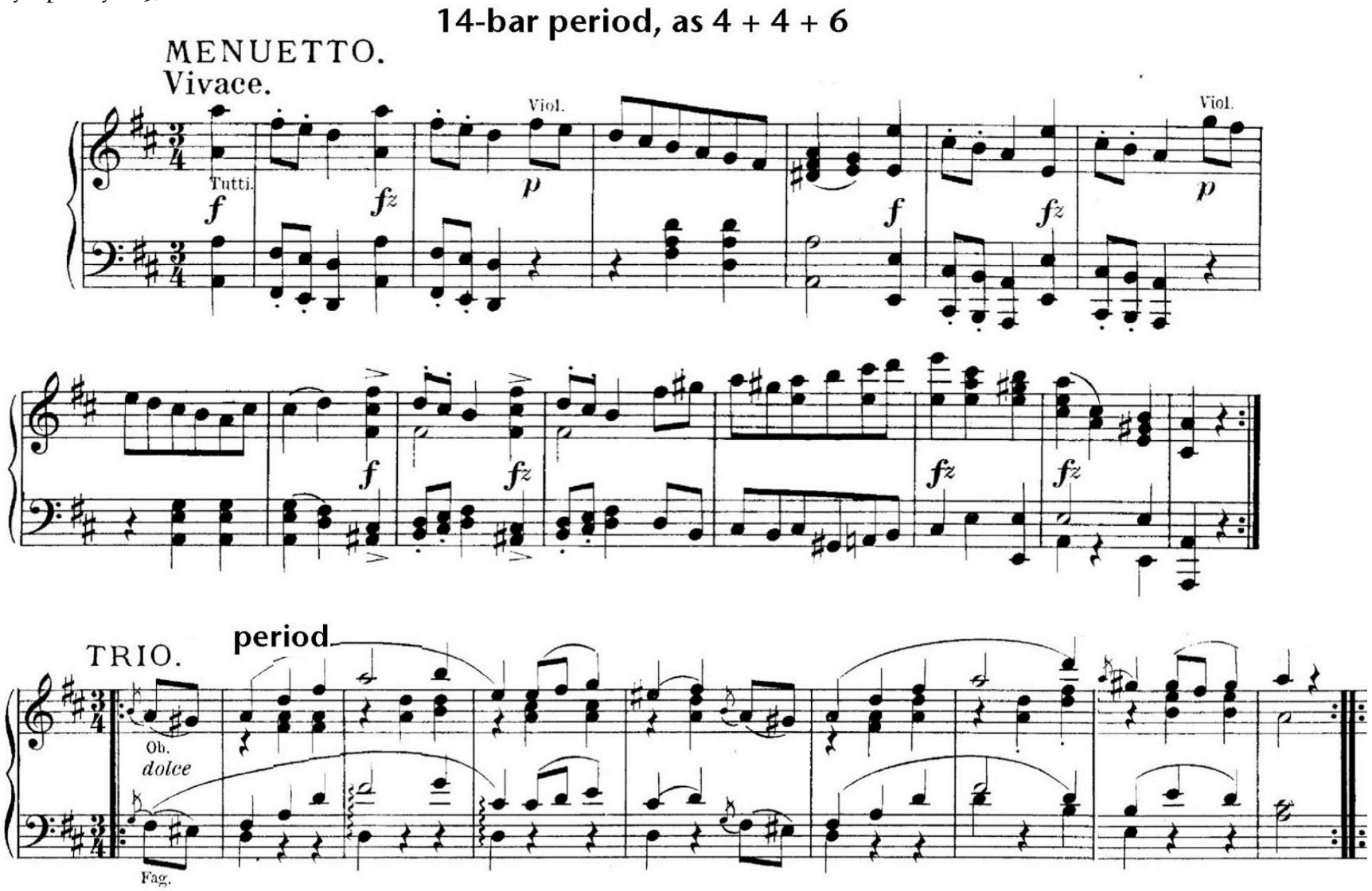
Minuet, D600

sentence

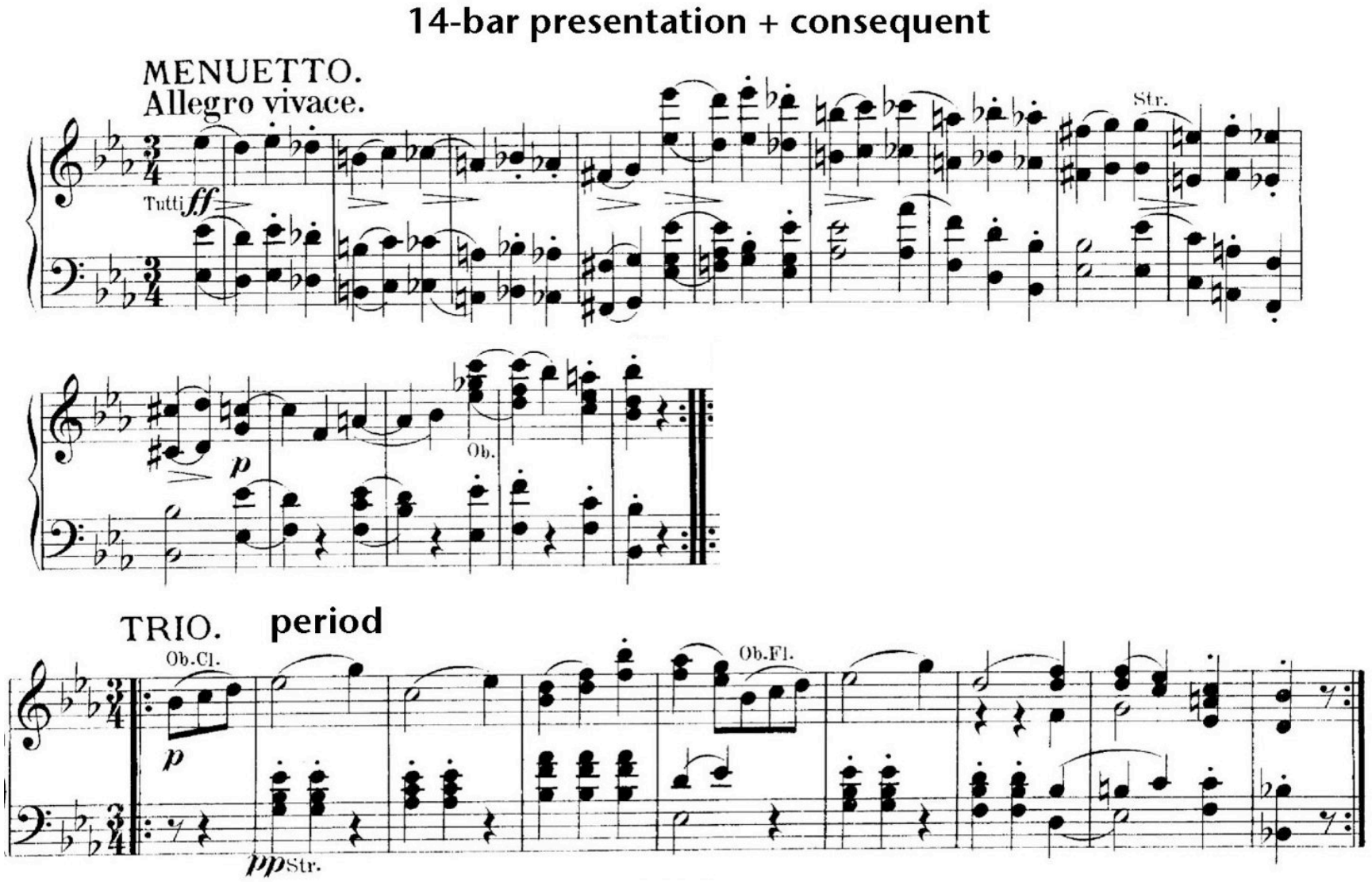


3.3.3. Symphonies ns. 3-5 (D200, 417, 581)

Symphony n. 3, D200



Symphony n. 4, D417



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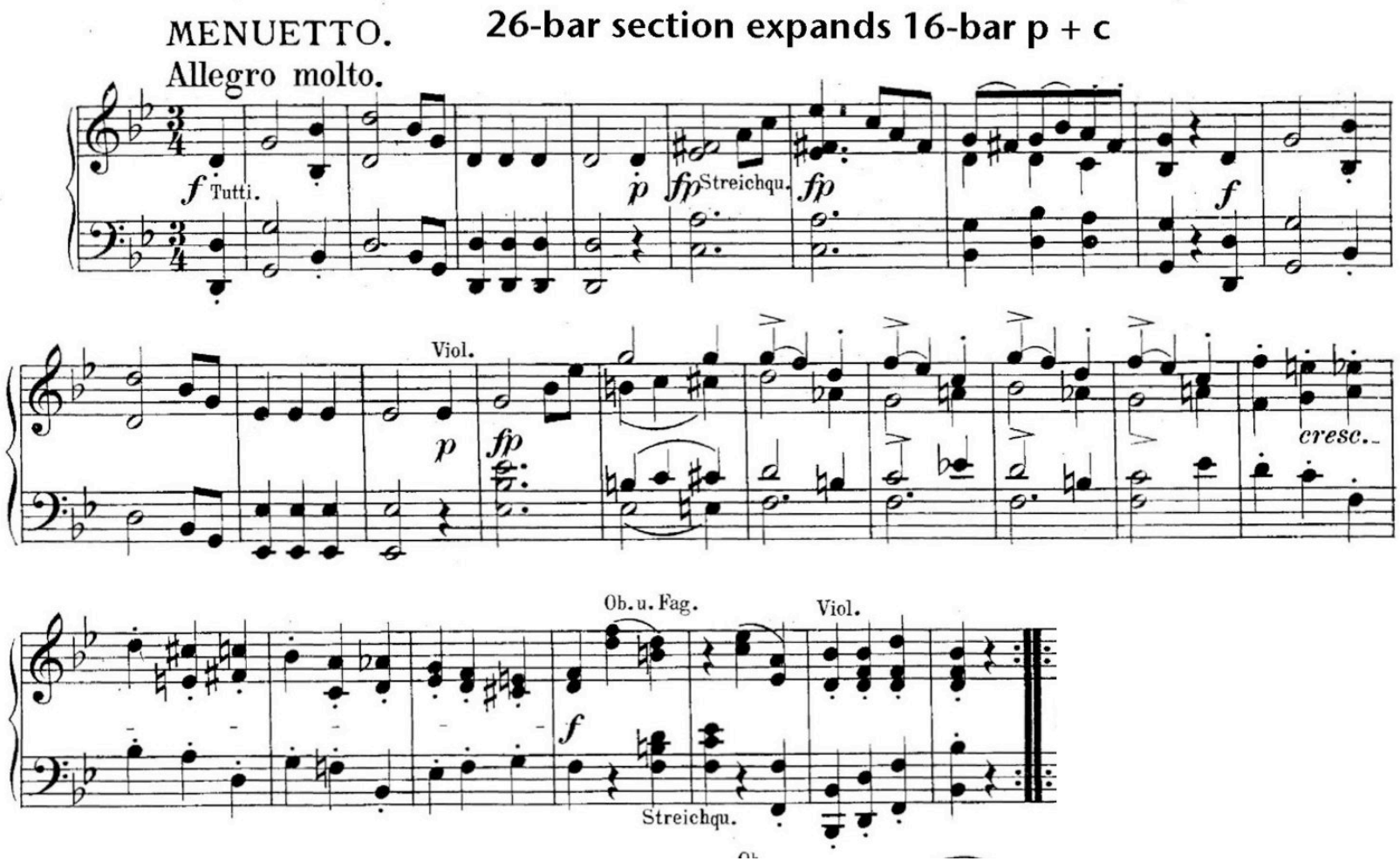
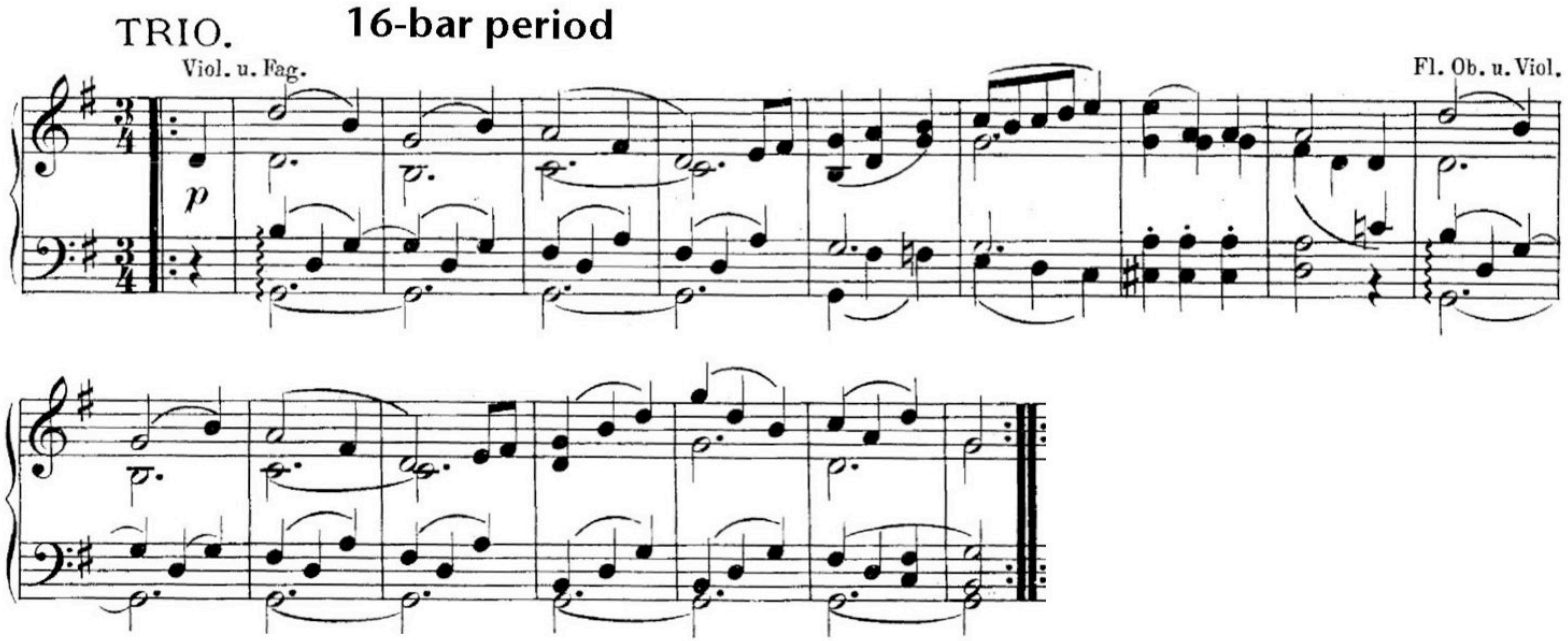
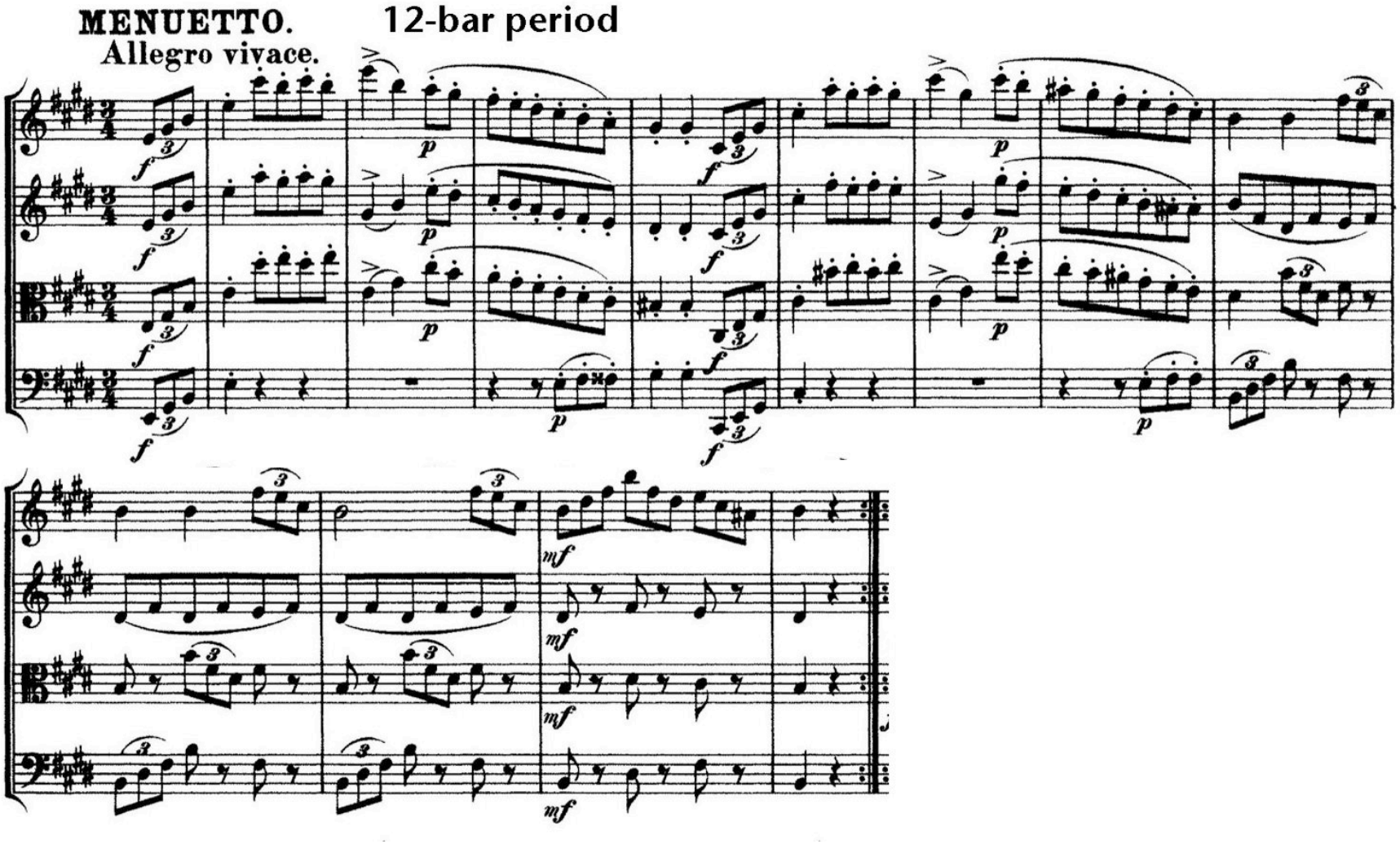


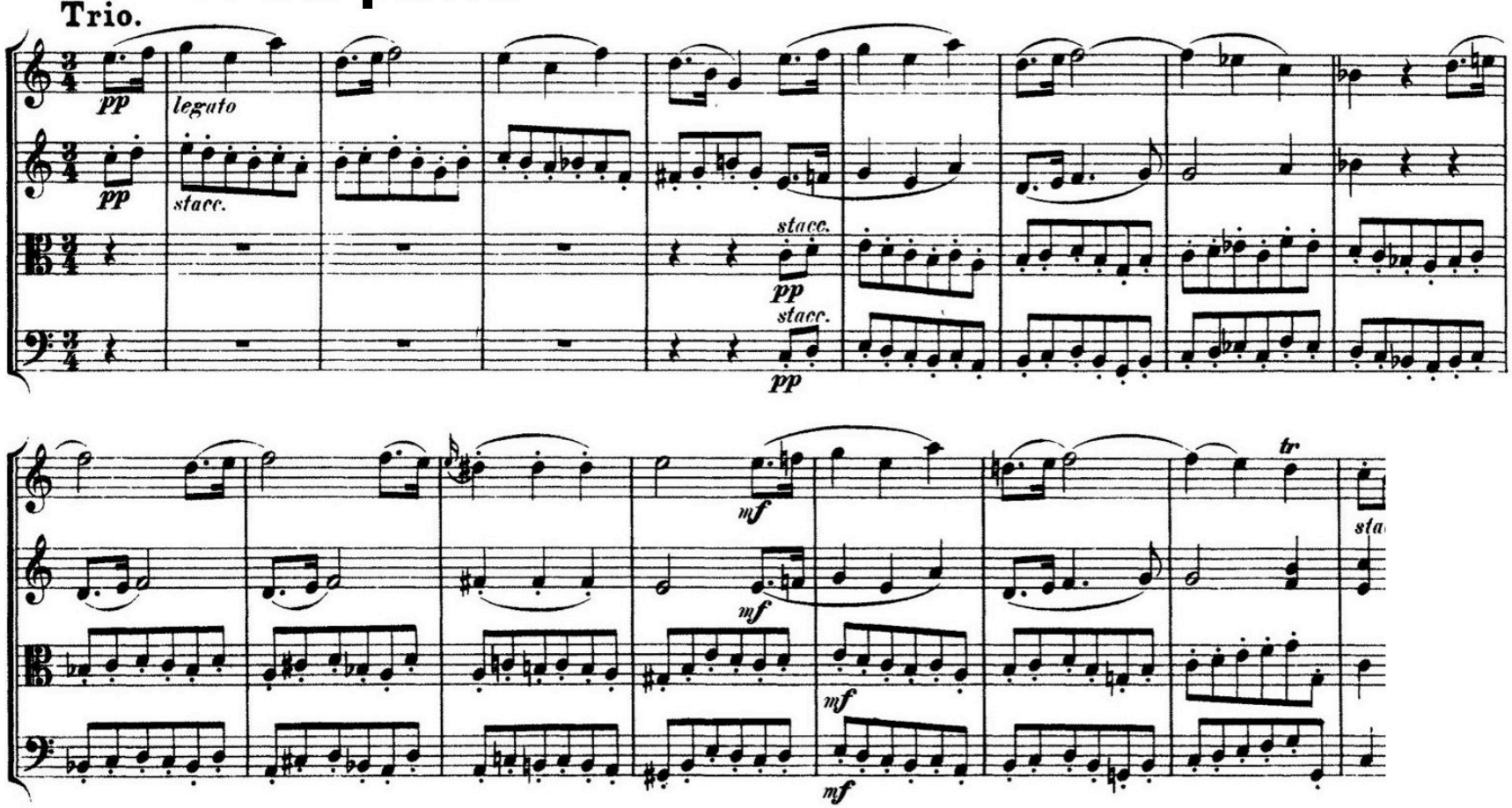

TRIO.
16-bar period
Viol. u. Fag.
Fl. Ob. u. Viol.
p

3.3.4. Trio and quartets, D353,581,804

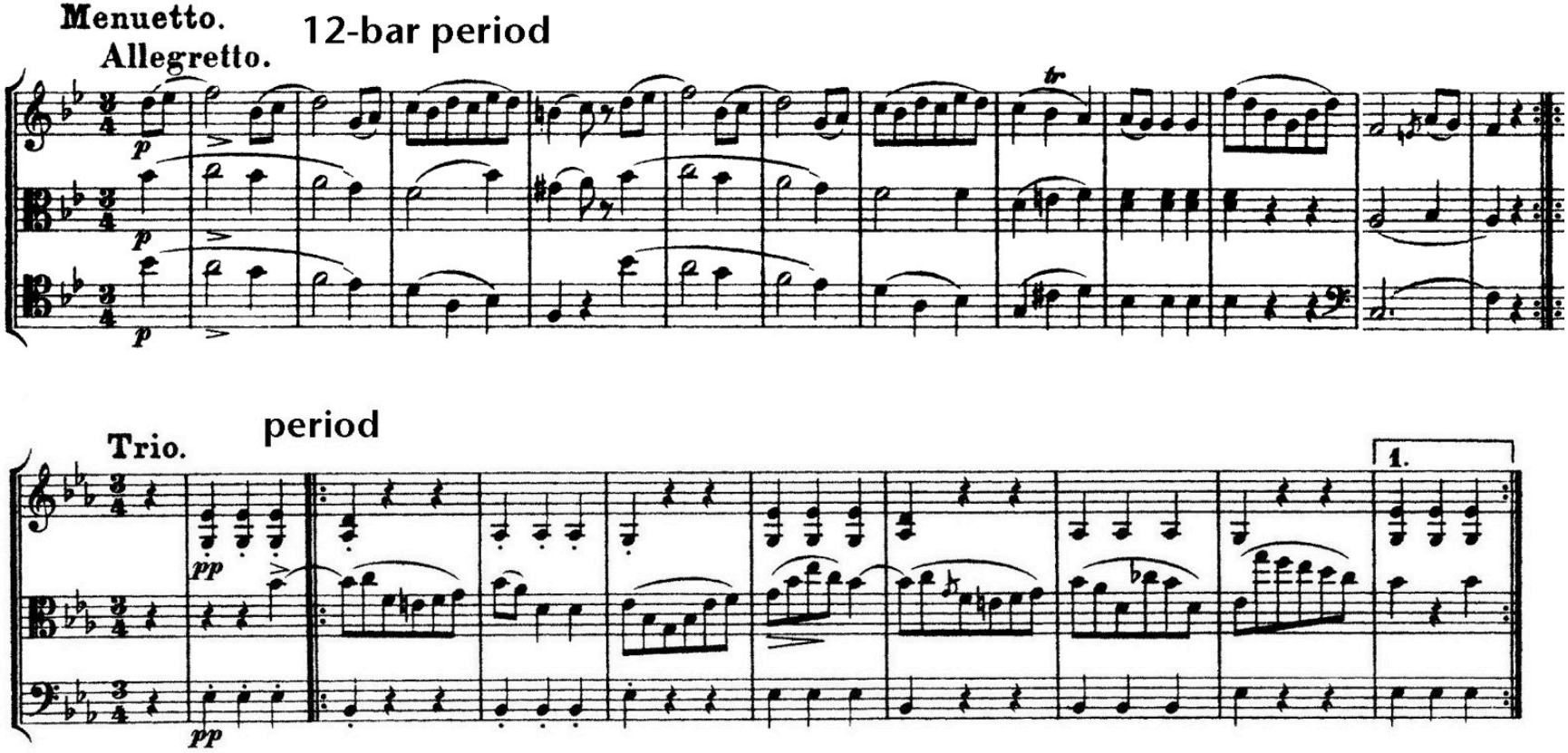
Quartet, D353



16-bar period

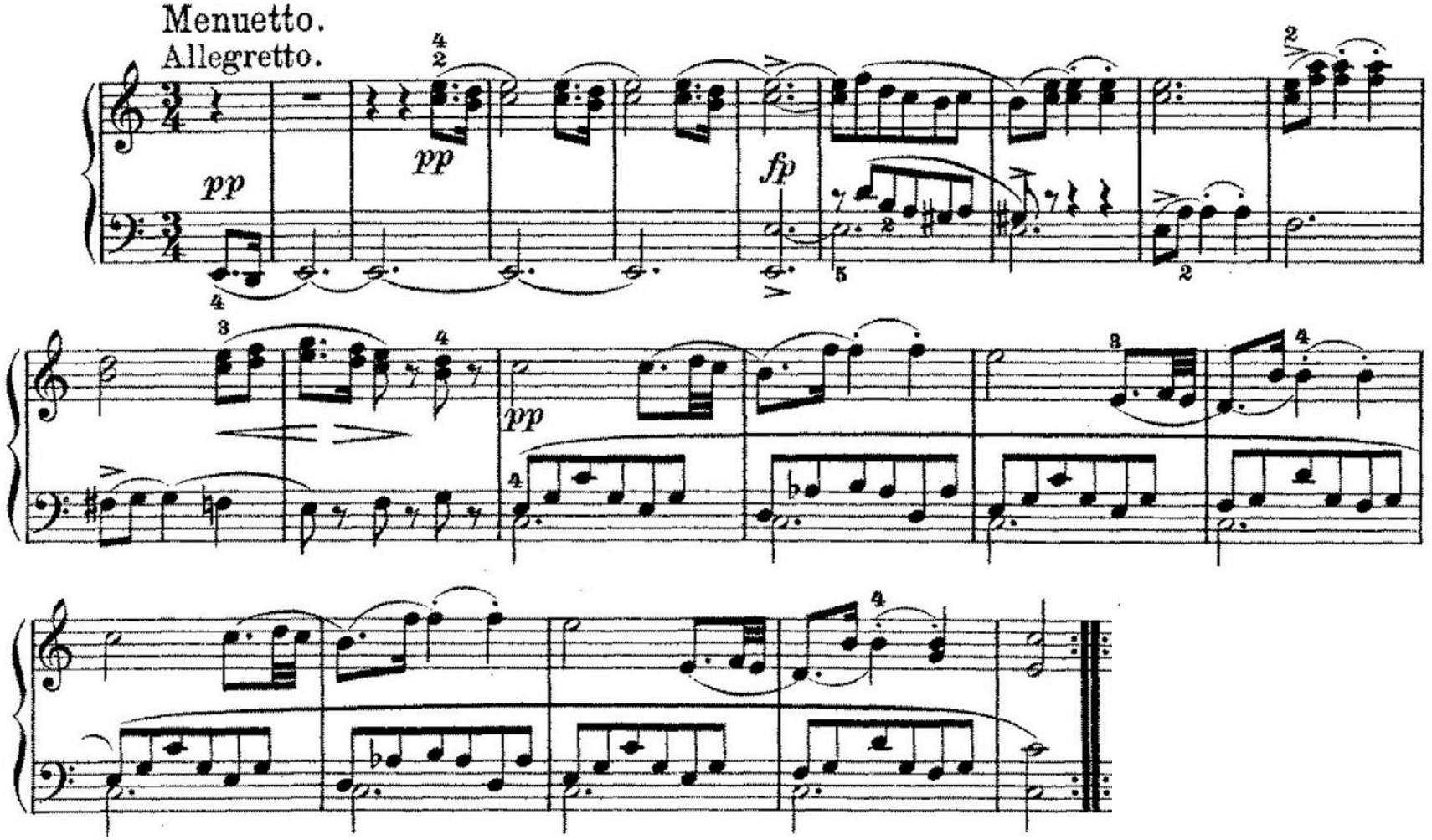


Trio, D581

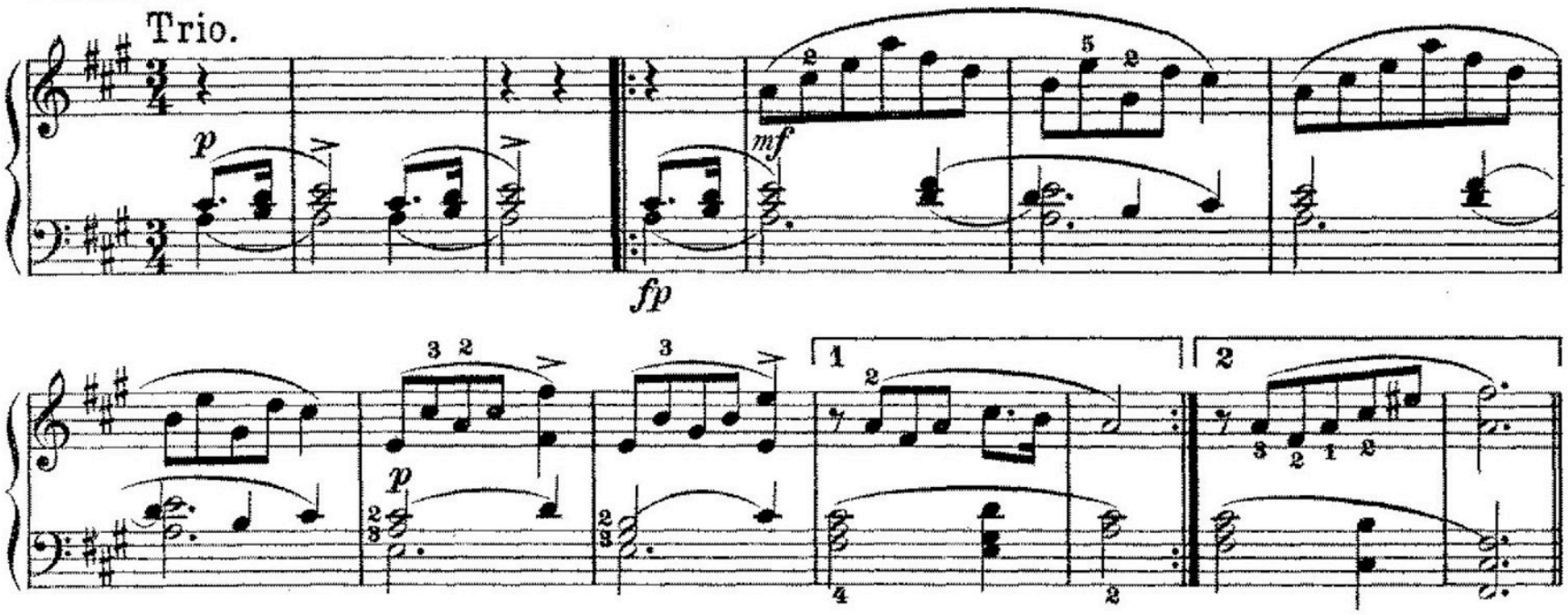


Quartet, D804

20-bar period



sentence



Concluding comments

4.1. Mozart, his predecessors, and his contemporaries

The table below is extracted from several tables in earlier Parts of this series. It reflects, first of all, the importance of the period theme in the later 17th and early to mid-18th centuries (as derived from Lully and as showing commonality of music for the early menuet and the gavotte—the latter retained the period design permanently). Second, the table suggests the emergence of the galant theme no later than 1730 (the original table shows significant numbers in Telemann and in the collections of Chédeville l'ainé).[8] My overall project centered on Mozart; he is the only composer for whom I analyzed all named menuets in the

TABLE 3	**Theme in the first strain**						
	Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 - bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
Baroque; n = 281	132	34	71	6	38 (other)*		
Mozart totals; n = 391 (all)	***97***	***82***	***90***	***33***	***38***	***30***	***21***
J. C. Bach totals; n = 45	0	9	20	0	9	1	6
Others, 1750-1770, n = 627	93	165	239	38	28	39	25
Others, 1770-1780; n = 205	29	50	54	9	18	7	38
Others, 1780-1791; n = 144	34	26	39	6	19	7	13
All through 1791 and Mozart ; n = 1,693	***385***	***366***	***513***	***92***	***125***	***97***	***116***

*13 for each of these three categories in my calculations; for convenience only.

[8] The Baroque table was reproduced in Part 3, page 8, with some comments (link to Part 3); it originally appeared in my essay on menuets by J. S. Bach (link), where musical examples and commentary were provided.

instrumental works (see Parts 1 & 2: link 1; link 2). The table shows that Mozart made use of all four of the basic designs for eight-bar themes (antecedent + consequent, presentation + continuation, antecedent + continuation, and presentation + consequent), the first three in very nearly the same numbers. The high point of popularity for the galant theme was after mid-century, when it dominated the work not only of J. C. Bach but of other composers as well (see the row "Others, 1750-1770"), after which it gradually receded toward parity with the period and sentence (see the row "Others, 1780-1791").[9]

4.2. Mozart and his successors

In the table below, I have reproduced the numbers for Mozart and pulled relevant rows from Table 2 earlier in this Part. Parity in the three main theme types continues in Beethoven and Hummel; the percentage of presentation + continuation themes drops

TABLE 4	**Theme in the first strain**						
	Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
Mozart totals; n = 391 (all)	97	82	90	33	38	30	21
Totals for Beethoven; n = 54	19	14	14	2	1		4
Totals for Hummel; n = 87	20	27	25	9		1	5
Totals for Schubert; n = 71	30	14	14	9	0	0	4
All Beethoven, Hummel, and Schubert, n = 212	***69***	***55***	***53***	***20***	***1***	***1***	***13***
All Mozart, Beethoven, Hummel, and Schubert; n = 603	**166**	**137**	**143**	**53**	**39**	**31**	**34**

[9] One might fairly object that I sampled only music available through IMSLP and the Internet Archive, but I am confident that very similar results would obtain if I had worked *in situ* with a library's collection of "monuments" and complete editions. Or one might complain that, once I realized the significance of the antecedent + continuation—which I then named "galant theme"—I may well have tended to expand the definition of that theme, so that its numbers will be somewhat inflated in the later tables. I address that issue under §4.3 below.

sharply. For Schubert, I speculate that the larger number of periods comes from results skewed sharply toward music written early in his life, beginning in his mid-teens. A more comprehensive review of his work would be hampered, however, by the need to decide for or against including scherzi—recall that I restricted the work to named menuets.[10]

The final table, below, compares sums from all earlier tables and those for Mozart's three successors, then adds grand totals for each theme type or category. Nothing new emerges from this summing exercise: it is clear that the galant theme was a very important design option for themes in at least the period 1750-c. 1815; it is clear that an older historical narrative that posited a progress from the 18th century period to the 19th century sentence has no basis in fact; and it is clear that the presentation + consequent theme, though not common, is not so rare (at 6%) in the repertoire of 18th century music overall as Caplin finds it in Haydn, Mozart, and Beethoven specifically.[11]

TABLE 5	**Theme in the first strain**						
	Period	**Sentence**	**Galant**	**Pres-cons**	**10, 12, or 14 -bar galant**	**10, 12, or 14-bar sentence**	**16 bar theme**
All through 1791 and Mozart ; n = 1,693	385	366	513	92	125	97	116
All Beethoven, Hummel, and Schubert, n = 212	69	55	53	20	1	1	13
All (Mozart, predecessors, contemporaries, and successors); n = 1,905	**454**	**421**	**566**	**112**	**126**	**98**	**129**

[10] The sharp disparity in the numbers for longer themes (the last three columns) arises from the fact that I analyzed *all* of Mozart's named menuets, including those in instrumental cycles like sonatas and symphonies, but only sampled those by Beethoven, Hummel, and Schubert, giving preference to collections meant for social dance or performance in mainly social venues or situations (such as balls).

[11] On the disparity in the numbers for longer themes (the last three columns), see the previous footnote.

4.3. The galant theme and the sentence[12]

In this section, I am concerned with the relationship of the galant theme and the sentence, although the other two basic types—period and presentation + consequent—will necessarily be drawn into the discussion. I define an archetype for the galant theme, as Caplin does for the sentence, and regard the galant theme as capable of a similar breadth of application. One quite substantial obstacle to a reconciliation of galant theme and sentence is that, by focusing on melody and generally regarding harmony as moving in stereotypical patterns, I am working with a different set of priorities than was Caplin. Another way to put it is that I am looking at the issues from the standpoint of 1765, not the standpoint of 1830—or from the time when J. C. Bach, according to Mozart's sister's recollection, "took Wolfgang between his knees, would play a few measures, and Wolfgang would continue, [the two of them] in this manner [playing] entire sonatas" (Portowitz 2006, 93-94),[13] not 1830, when Berlioz was looking back at Beethoven and the first volume in the third edition of Gottfried Weber's influential harmony treatise was published.

In an article expanding the definition—and with it the analytical range—of the sentence, while recognizing the centrality of that theme type to Caplin's theory, Mark Richards observes that a "highly specific definition has the disadvantage of a narrow range of applicability. . . . This poses a significant problem as the classical repertoire is rife with [related] structures. Caplin recognizes the similarity of such passages to the sentence, but in order to preserve the integrity of his definition, considers them to be only 'sentence-like' or 'sentential' rather than genuine sentences" (2011, 180). A particular example is mentioned by Joel Galand, as quoted and summarized by Matthew BaileyShea:

> Not all sentences . . . feature a thematic development, and many introduce new material in their second half (usually mm. 5-8). . . . In Galand's opinion, Caplin solves this problem by defining the continuation . . . according to four different features that may or may not appear in any given continuation: motivic fragmentation, acceleration of harmonic change, increased rhythmic activity, and sequence. Thus, a continuation can introduce new material, without motivic development of the basic idea, but still convey continuation function through other processes, such as acceleration of harmonic change or sequence. For that reason, Caplin identifies the Mozart passage in example 2 as a sentence. Although it lacks a traditional "liquidation" of the basic idea, Caplin writes, "a sense of continuation function is nonetheless projected by the slight increase in harmonic and surface rhythmic activity."[14]

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[12] This section updates discussions in Part 1, introduction; Part 3, §1.4; Part 4, §1.2; and especially Part 5.

[13] I have condensed the text to make it a single sentence. See the full quote in Part 3, p. 7.

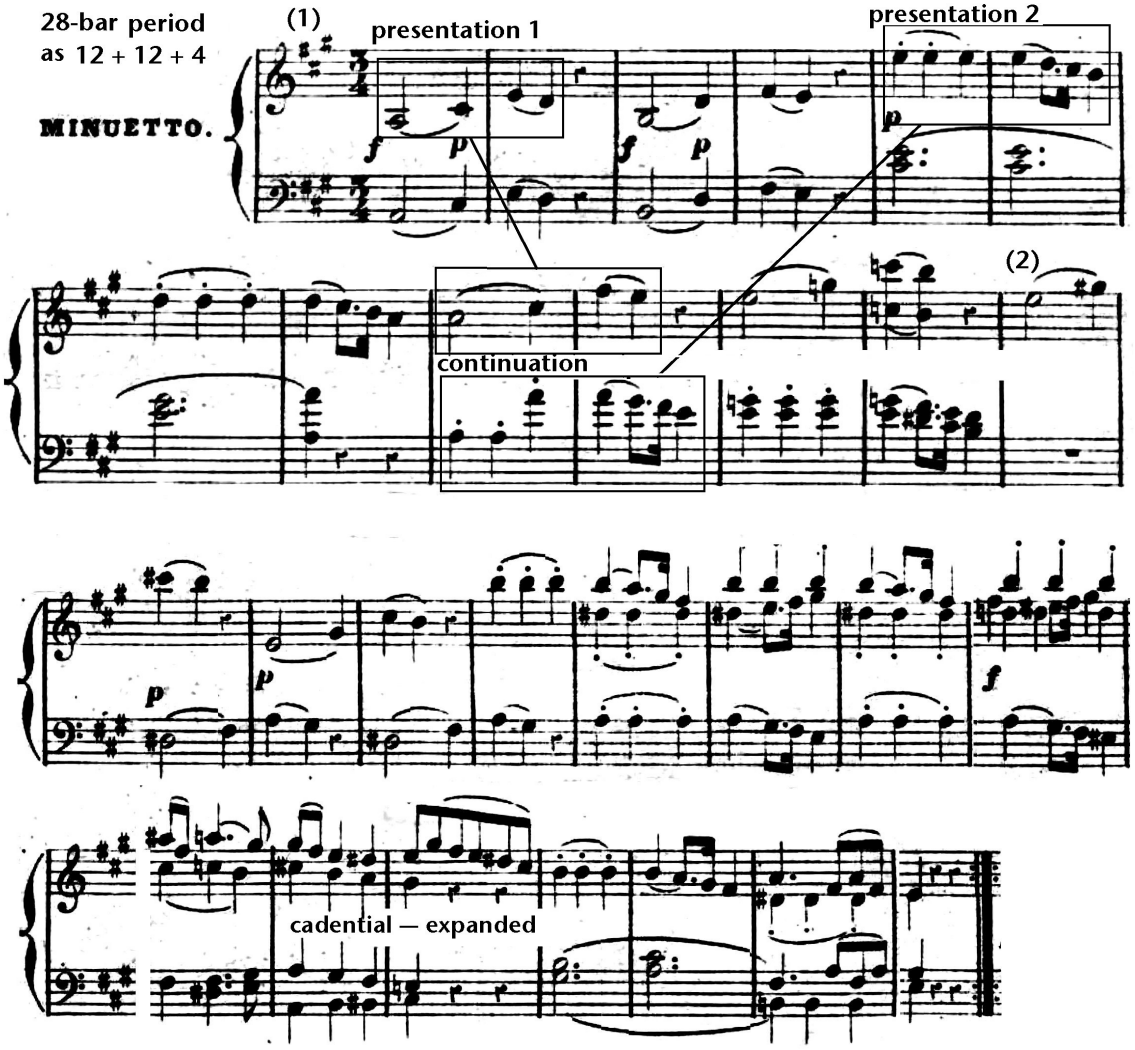
[14] Galand 1998:45-47; BaileyShea 2004: 9.

The "example 2" BaileyShea refers to comprises bars 1-8 below (Mozart, String Quartet, K. 464, II). Caplin reads basic idea, varied (transposed) repetition, and continuation. My own analysis (Part 2, p. 51) is quite different. My commentary is reproduced here:

Despite the length (28 bars), this is a "theme" (however expanded) rather than "form section." The basis is a 16-bar period whose phases are expanded sentences -- see (1) & (2). Because of the contrapuntal workings to follow, there are two presentation phrases in phase 1, and the two ideas are immediately combined to make up the continuation phrase.

The consequent phase 2 of the compound period gives us the two presentation phrases packed with imitation, presentation 2 (bars 5-8) being greatly expanded (bars 17 ff). In addition, the "proper" 12 bars of this consequent phase are foiled by a deceptive cadence (see five bars from the end).

My reading is not inconsistent with Caplin's method: the expansion of functions over larger stretches is fundamental to his working method. What is missing in his reading of the opening is any sense of privileging contrast; a "slight increase in harmonic and surface rhythmic activity" was enough to erase the otherwise inescapable effect of two contrasting phrases.[15]



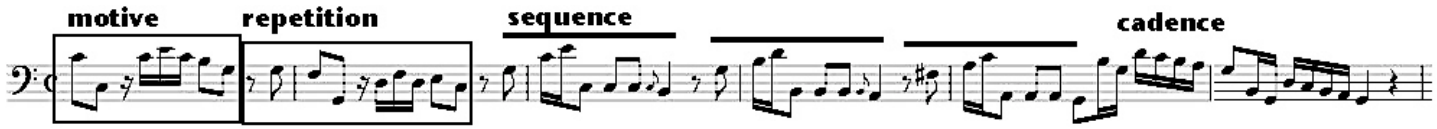
[15] There is, incidentally, an obvious error in Paul Wagner's transcription of K. 464, III: in bar 6, the lower voices should read D4-F#4.

There are two reasons for my focus on the galant theme. First, the antecedent + continuation theme emerged as significant early on in the work and, as the results have consistently shown, has remained at parity with period and sentence since. Second, since I am primarily interested in Mozart and his generation, the aesthetic priorities of the era play a large role. Wye Jamison Allanbrook observes that contrasts emerge locally, "from the immediate aural comparison of things side-by-side," but she argues that it was not merely in service of humor, wit, or "cleverness," for in fact "contrast was a *ubiquitous* value of 'modern' taste in the late eighteenth century" (2014, 118; emphasis added).[16]

Whether intended or not, Caplin's first example of the sentence in *Classical Form* has become its archetype. As BaileyShea notes, "Most forms are not defined by a single locus classicus – no one piece serves as the ultimate paradigm of sonata form, no single phrase represents the virtual embodiment of the period. When it comes to the sentence, however, one example is consistently privileged above all others: Beethoven's Piano Sonata in F Minor, op. 2, no.1, first movement, bars 1-8" (2004: 5)." And Richards makes the same point in a slightly different way: "Another factor that has restricted the breadth of the sentence paradigm is what may be called a 'Beethoven bias,' or more specifically, an 'op. 2 no. 1 bias'" (2011: 181).

If we look for an archetype—an "op2n1"—for the galant theme, we meet an obstacle immediately. Do we privilege the antecedent + continuation model with the traditional, that is, developmental, continuation? Or should we favor the a-b-c-d theme, the radical galant theme with four distinct two-bar ideas?[17]

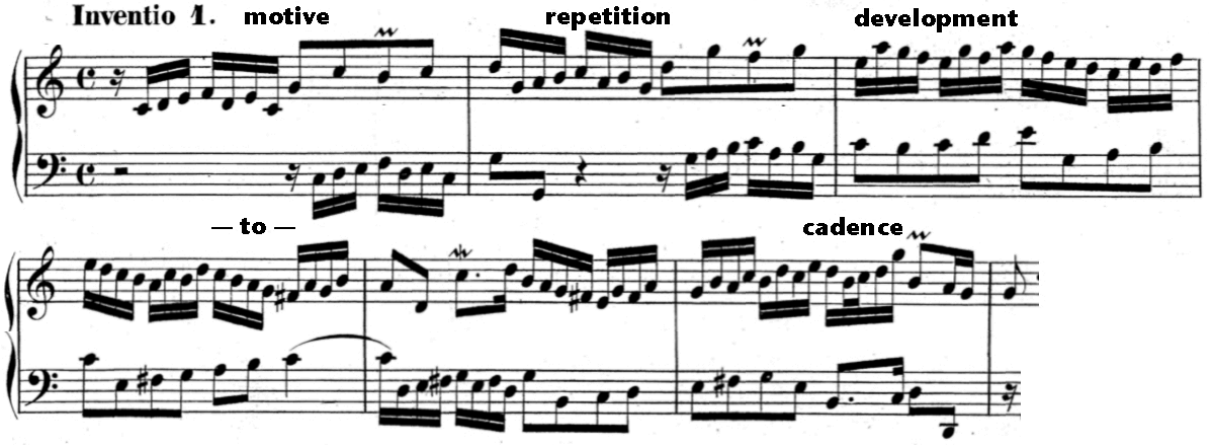
Not wishing to complicate matters unnecessarily, I will nevertheless assert *both* of these as archetypes for the galant theme. I criticized Caplin earlier for downplaying contrast as a compositional element in themes, but I do not propose merely to try to replace development with contrast, despite the latter's central role in eighteenth century music. The foundation of musical form throughout the century was certainly still the motive-statement/repetition/development-to-a-cadence model of the predominant Italian school, as we see here in the opening bars of Francesco Durante's second partimento bass (link):



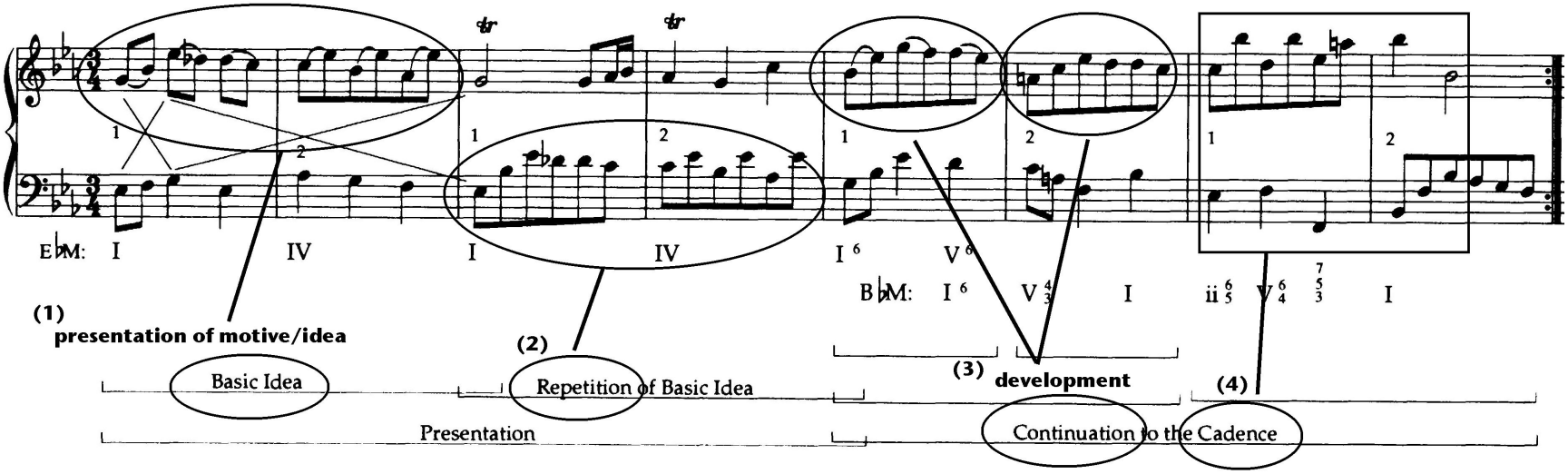
[16] For more on this, see Part 3, p. 10.

[17] This may be a good moment to remind the reader that I do not use Caplin's compound basic idea, continuation-->cadential, or cadential in this Mozart series in large part because all give strong preference to harmony.

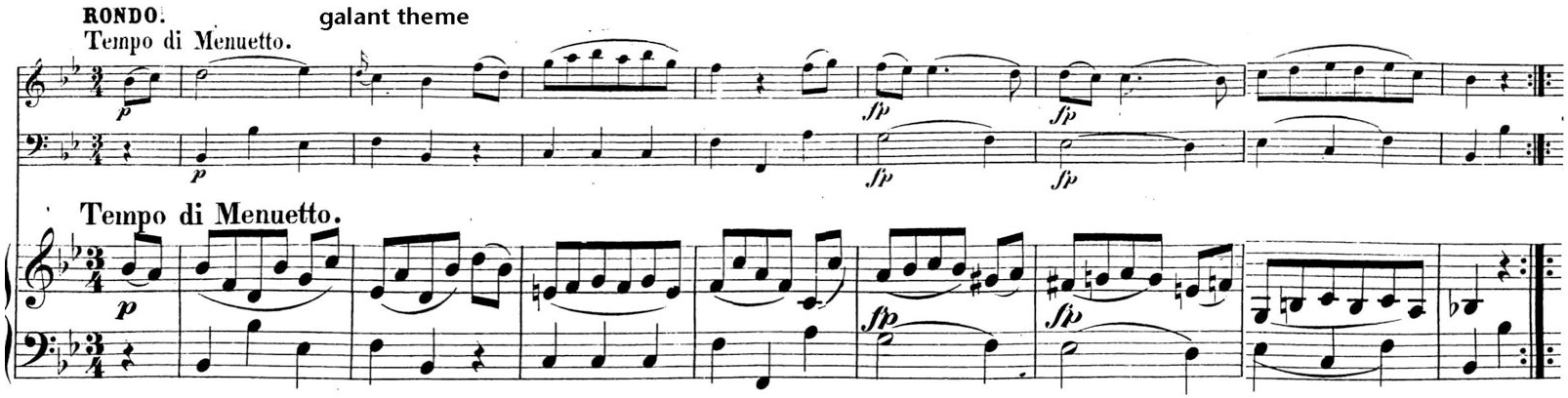
. . . and here in the opening of J. S. Bach's C major invention:



It is also this process that is contained within the 8-bar frame with its two-bar ideas, as the sentence. Here is Eric McKee's reading of the menuet from J. S. Bach's French Suite in Eb major (1999: 246, Ex 2). I have graphically annotated the figure heavily to bring out the statement-repetition-development-cadence sequence in the sentence.

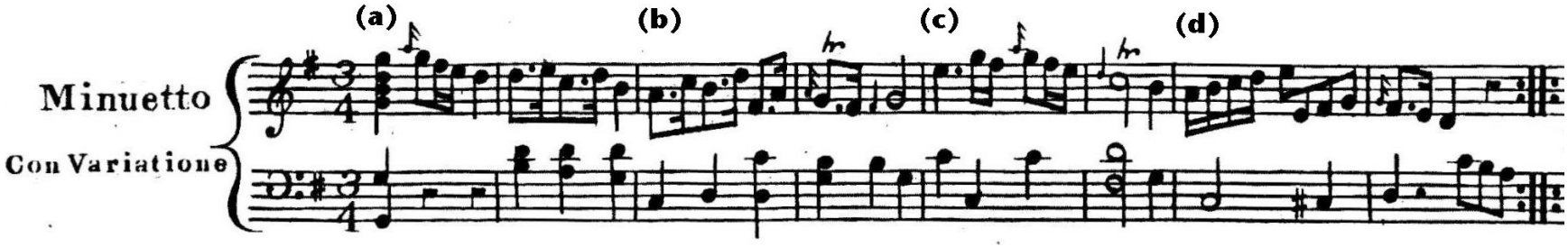


The first of the two models for the galant theme alters the sentence scheme in only one respect, to presentation-contrast-development-cadence. The example below is from Mozart, Trio in Bb, K. 254 (1776).



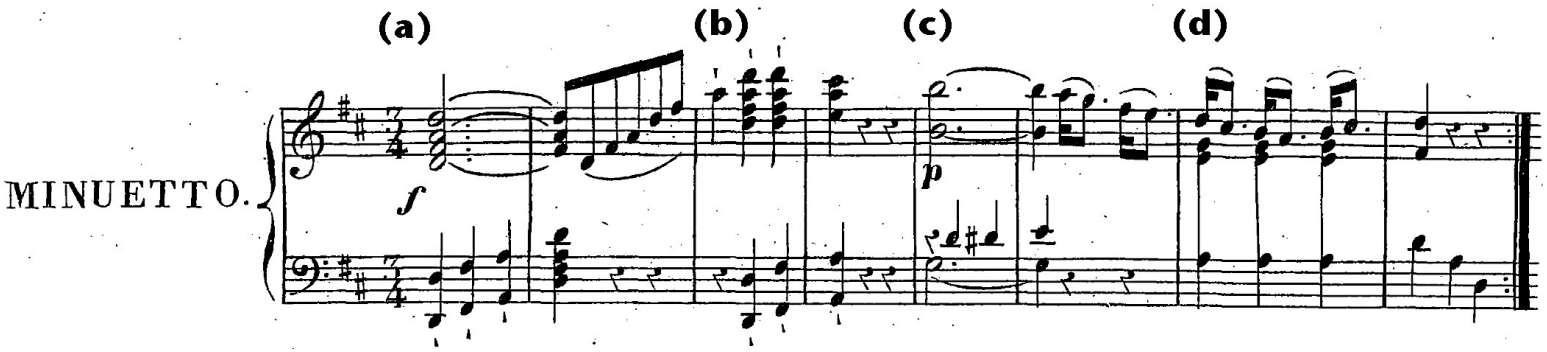
The second model for the galant theme is more readily understood as a variant of the period, whose sequence is statement/contrast/repeat-statement/cadence. The "abcd" galant theme alters the third element of the period's scheme: statement/contrast 1/contrast 2/cadence.

The first example below is from J. C. Bach, keyboard sonata in G major, Op. 17n1, W. A7 (c. 1780).

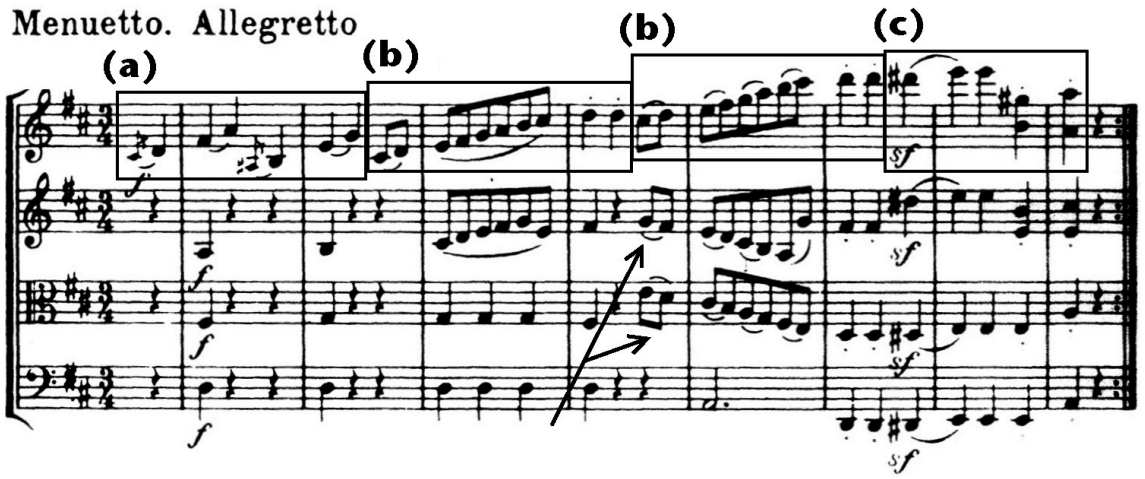


The critical point for comparison of the models is in the opening of the second phrase. The first model emphasizes sameness or development in bars 5-6, the second model maximum contrast.

An equally good instance of the "abcd" model is Mozart, Symphony no. 35 in D major, menuet (1785).



The basic relationship of the galant theme to period and sentence comes clear when I add yet one more model: the mirror theme. Here is Haydn, String Quartet, Op64n5, menuet. I assign mirror themes —where phrase 3 is the same as, or is a variant of, phrase 2—to the galant because the functional priority of contrast remains strong, despite the expansion of the contrasting unit.[18] Surely Haydn is thinking in those terms here, as the accompanying parts reveal: single chords on the first beat for idea (a), then repeated notes in the lowest voices and eighth notes for violin 2 for idea (b), then eighth notes in both violin 2 and viola for the repetition of idea (c)—in addition to the change of register for violin 1—and finally a *sforzando* and octaves for idea (c). Note that Haydn also kindly helps me along by a bit of mirroring (as melodic inversion) in bars 4 & 5—see the arrows in the example above.



[18] Compare this generalized notion of contrast to Caplin's focus on a generalized function of continuation rather than a specific technique (such as fragmentation) -- see again the quote from BaileyShea on p. 134 above.

Of course, a form more thoroughly consistent with "mirror" would be a-b-b-a, but that is so rare—of course excepting an example or two by Mozart!—that I cannot be persuaded to think of it as a model.

To close, then, we can compare schematically the several types of basic themes and the galant theme models:[19]

presentation + consequent	statement-repetition1-repetition2-cadence	priority to sameness/development
sentence	statement-repetition-development-cadence[20]	|
galant theme 1	statement-contrast-development-cadence	|
period	statement-contrast-statement-cadence	|
galant theme 3 ("abbc")	statement-contrast-repetition-cadence	|
galant theme 2 ("abcd")	statement-contrast1-contrast2-cadence	priority to difference/contrast

[19] The scheme given here is very close to the one offered in Part 5, §3, whose three dozen musical examples illustrate the several types and the distinctions between them.

[20] For the two variants I named in my Beethoven essay (see commentary on WoO7n4, p. 30, and fn6), the sequence would be statement-repetition-contrast-cadence.

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Neumeyer, David. 2017. *Formal Functions in Menuets by Mozart, Part 1: Orchestral Works and Independent Sets*: link
A study of formal functions (after Caplin) in named menuets by Mozart, the larger goal being to historicize more fully form-design practices in European music during the second half of the eighteenth century, especially emphasizing the importance of the "galant theme" or anticipation + continuation/contrast model. The essay includes a table of data along with comprehensive musical examples drawn from the orchestral compositions and from the independent sets of menuets, many of which are either orchestral or keyboard reductions of ensemble pieces.

Neumeyer, David. 2017. *Formal Functions in Menuets by Mozart, Part 2: Sonatas and Chamber Music*: link.
Continuation of a study of formal functions (after Caplin) in named menuets by Mozart. A table of data and comprehensive musical examples cover the trios, string quartets, string quintets, quartets and quintets with other instrumentation, piano sonatas, and violin sonatas.

Neumeyer, David. 2018. *Formal Functions in Menuets by Mozart, Part 3: A Comparison with Johann Christian Bach*: link.
This essay charts formal functions (after Caplin) in named menuets by Johann Christian Bach (1735-1782) and compares them with menuets by Mozart. Bach is notable for exploiting the "galant theme," presumably because of its ability to emphasize melody and to maximize contrast, in accordance with aesthetic ideals of the galant style.

Neumeyer, David. 2018. *Formal Functions in Menuets by Mozart, Part 4: Older Contemporaries, to 1770:* link.
This essay charts formal functions (after Caplin) in named menuets written during the second half of the eighteenth century. The repertoire includes menuets by Johann Stamitz, Johann Gottfried Müthel, Franz Joseph Haydn, Luigi Boccherini, Maddalena Laura Sirmen, and several other composers, as well as menuets in collections or compilations intended for performance, dancing, or pedagogy.

Neumeyer, David. 2018. *Formal Functions in Menuets by Mozart, Part 5: More to Theoretical Issues:* link.
This essay considers some theoretical questions raised at the end of Part 4 in this series. William Caplin's theory of formal functions in Haydn, Mozart, and Beethoven stipulates that themes are of two primary types (period, sentence) and several secondary types ("hybrids").

These need to be resorted in order to account for eighteenth-century practice more broadly, following from the results of the work in this series, Parts 1-4.

Neumeyer, David. 2018. *Formal Functions in Menuets by Mozart, Part 6: Contemporaries, 1771-1780:* link.
This essay continues the documentation of formal functions (after Caplin) in named menuets from the eighteenth century, as begun in parts 1-4 of this series. In this essay, the focus is on menuets written by other composers during the last decade of Mozart's life, 1771-1791. The repertoire includes music by Carl and Anton Stamitz, Franz Joseph Haydn, Luigi Boccherini, and several others, as well as menuets in collections or compilations intended for performance, dancing, or pedagogy.

Neumeyer, David. 2018. *Formal Functions in Menuets by Johann Sebastian Bach*: link.
The menuet entered into upper-class social dance, ballet, and opera no later than the 1660s, thanks largely to Jean Baptiste Lully. This essay charts formal functions (after Caplin) in named menuets by Johann Sebastian Bach, with additional commentary on his contemporaries in Germanophone countries.

Neumeyer, David. 2016. *Form Functions in Menuets by Beethoven and Others, 1770-1813*: link.
This article adds further documentation for the claim that dance musics in Europe at the end of the eighteenth century were not dominated by the classical symmetrical period but were in fact written in a variety of thematic types and frequently emphasized contrast between ideas (that is, two-bar units). In order to fine-tune descriptions, the terminology for the second phrase in a theme is expanded beyond consequent and continuation (after William Caplin) to include two new categories: contrast and complement.

Neumeyer, David. 2015. *Dance Designs in 18th and Early 19th Century Music*: link.
A study of harmony and formal functions in dance music of the 18th and early 19th centuries. The data and analyses are also intended to supplement the form theory presented in William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998). *Classical Form* discusses the different movement types one encounters in the Classical sonata, quartet, and symphony, but because of the meticulous attention given to small-scale, theme units, the theory is also very well-suited to style studies of dance musics.

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